



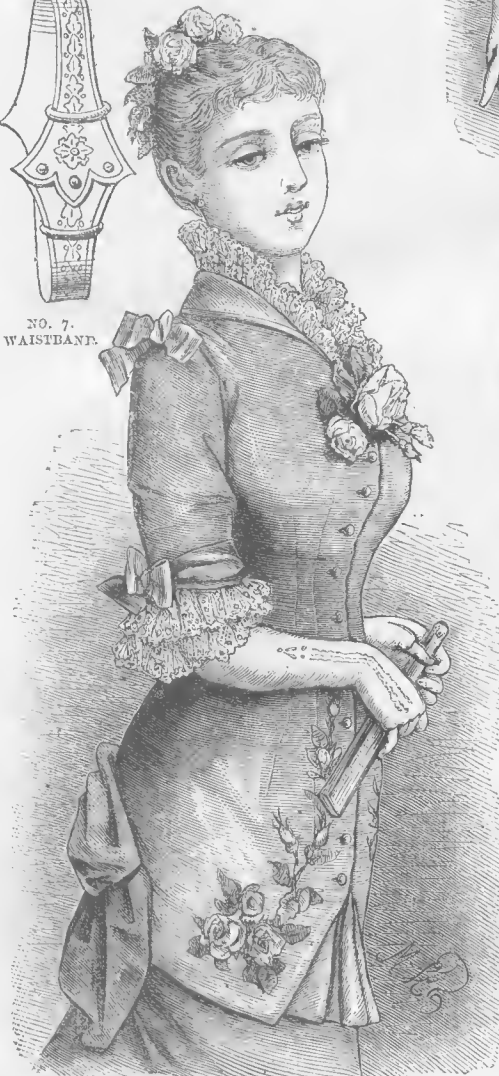
NO. 1.—MORNING-CAP.

NO. 3.—POMPADOUR SASHET.

NO. 4.—BOW FOR THE NECK.



NO. 7.—WAISTBAND.



NO. 12.—EVENING-DRESS.



NO. 8.—HOME-DRESS.



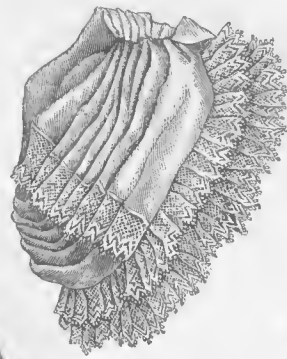
NO. 10.—PELERINE.



NO. 11.—BOUQUET FOR THE NECK.



NO. 13.—PELERINE.



NO. 2.—MORNING-CAP.



NO. 5.—BOUQUET FOR THE NECK.



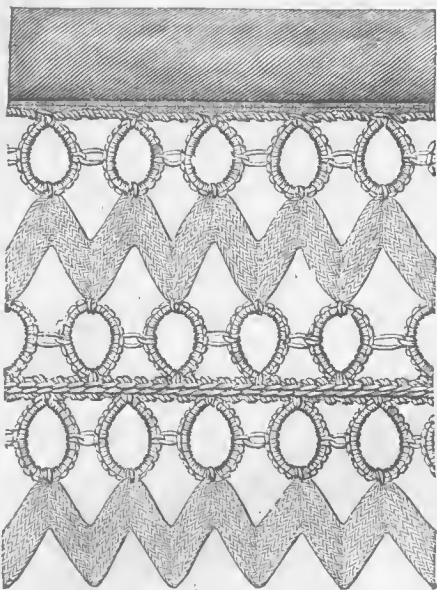
NO. 6.—POMPADOUR SASHET.



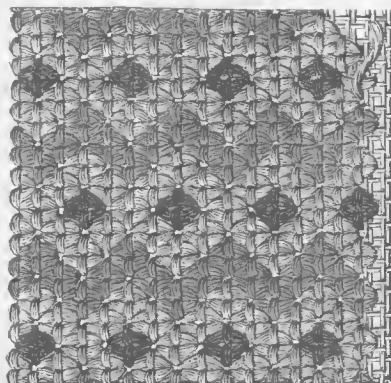
NO. 9.—WAISTBAND.



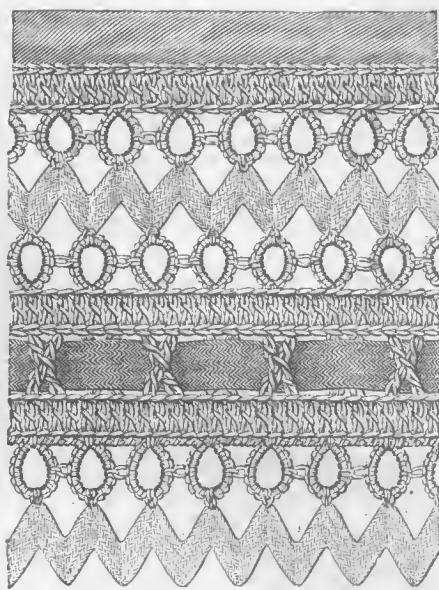
NO. 14.—HOME-DRESS.



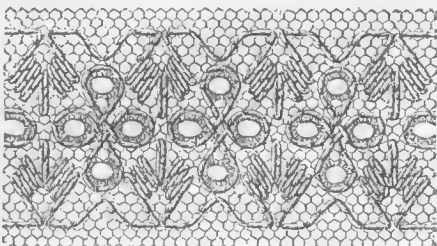
NO. 1.—TRIMMING: TATTING, WAVED BRAID, AND CROCHET, FOR UNDERLINEN.



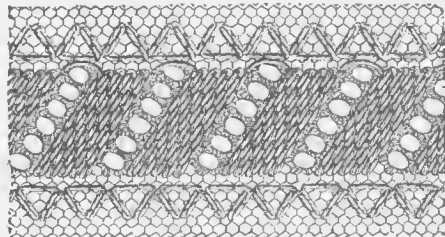
NO. 2.—BERLIN WORK DESIGN.



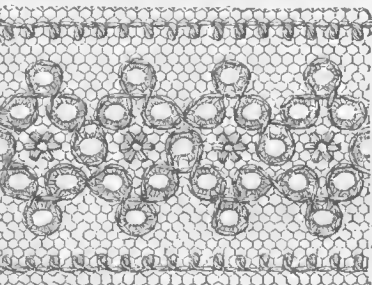
NO. 3.—TRIMMING: TATTING, CROCHET, AND WAVED BRAID, FOR UNDERLINEN.



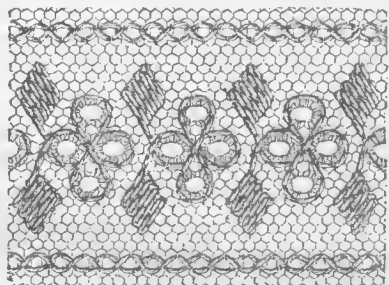
NO. 4.—INSERTION: DARNED NET.



NO. 5.—INSERTION: DARNED NET.



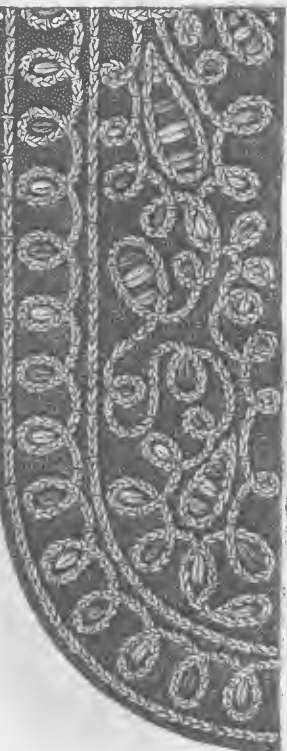
NO. 6.—INSERTION: DARNED NET.



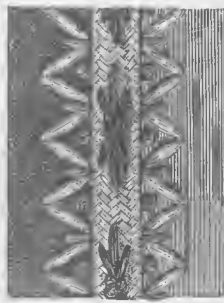
NO. 7.—INSERTION: DARNED NET.



NO. 9.—COLLAR: GOLD EMBROIDERY.



NO. 8.—COLLAR: GOLD EMBROIDERY.



NO. 10.—BORDER: EMBROIDERY.



NO. 11.—COLLAR: GOLD EMBROIDERY.



hear," sobbed Ethel; "and think, he is my only brother. I love him so much, and now he will hate me or despise me! Muriel—Muriel," she sobbed, "remember I have nobody to love if Bertie go. Nothing can alter what is done. He would rather have wedded you than have two earldoms. It will grieve him, too, if he finds you know; and think of me—do think of me—keep my secret! See, on my knees I ask you not to tell Bertie! One day he'll tell you himself."

And Muriel—moved by her sister-in-law's tears, the sight of her at her feet, and the knowledge of her sisterly love—against her will, promised to tell no one what she knew; and a promise, in Muriel's eyes, was as severely binding as an oath.

Thus, this made the second secret between the husband and wife. Did the good of secrecy ever yet, in those relations, outweigh the evil? Certainly it did not in the present circumstance. The knowledge that Bertie had, in the world's opinion, ruined himself for her bore heavily on the young wife. Despite her efforts, it showed itself in her face and manner; and Bertie naturally, perceiving the change, did not attribute it to the right cause.

Even after that explanation he beheld it still existed, though Muriel strove to conceal it. It troubled him, and that, with his work, told yet more on his health. Whenever he came home more than usually weary, Muriel was kindness, tenderness itself; still the sad expression of her face always deepened.

What was it? He sought indirect information from Mrs. Gray, but she apparently had seen no change; yet she had, and it had scared her.

About two months later the solution, so Bertie believed, came. He had returned home unexpectedly one afternoon, and found Muriel absent. She would not be back, the servant said, until dinner; so Bertie tried to kill time by reading, until he remembered he had one or two letters to write. Perceiving Muriel's desk open, he thought he might as well write them there as in his own room, from which the sun had now gone, for he loved sunshine.

Taking out some note-paper, these words, in Muriel's writing, on one page, caught his attention:

"The secret is a constant trouble to me—a constant weight upon my brain and heart, sleeping and waking! Every idea of Bertie's is for my happiness, poor fellow! Yet how can I ever be happy, knowing as I do that my love—"

Her words followed which had been thickly erased, then smeared, as if the writer had been interrupted, and thrown the sheet, which evidently was the continuation of a letter, hurriedly into the desk.

The colour had fled from Bertie's face as he read. Leaning his elbows on the desk, he supported his head with his hands over the paper.

Muriel, then, had a secret! There was a cause for her change of manner, and it was not the one she had given him! A secret that was weighing her down, that caused her to pity him. Why should she pity him if she loved him? Why was it she could not be happy, knowing that her love—

Why had the sentence ended there?

A sudden frenzy, the outcome of an unspeakable agony, possessed Bertie. Eagerly he strove to read beneath the erasing lines. With his trembling hands he held the paper to the light. All in vain; the characters were not distinguishable.

Supposing the other portion of the letter were in the desk, that surely would explain! Was it honourable to seek for it?

Bertie could not ask himself. His brain whirled. This misery, coming so abruptly upon his great happiness—this more than vague foreboding of sorrow, threatening Muriel and him—deprived him of reason. He would not believe in the sorrow, yet had he not a right to make sure? Almost as one mad, he pulled out the contents of the desk.

As he did so, a small folded paper fell to the floor. Lifting it, his haggard eyes read written upon it in Muriel's pretty, neat hand:

"From my own, own, only love! Ah! if kisses extracted colour like the sun, this would be colourless!"

Then there was a date anterior to his first meeting with his wife.

What would be colourless? Bertie unfolded the paper. Within was a silky ring of dark hair—a man's!

Uttering a cry, the husband fell forward with a crash upon the desk.

"Oh, Heaven!" he groaned, "I have not her love! It was given before we met!"

[To be continued.]

"Second Love" commenced in No. 864 and Part CCXI.

## PARIS FASHIONS.

It is more specially for evening-dress that the clinging style is *de rigueur* this winter. We have been favoured this week with the view of two exquisitely-beautiful ball-dresses, destined for a young bride.

The first is of white satin; the skirt is trained and trimmed round the bottom with an enormous pinked-out ruche, under which shows a white lace balayouse. The skirt is trimmed simply with a lace scarf, which is passed across the front, and draped up at the back; a long wreath of white acacia accompanies the scarf in front, and a large cluster of the same supports the lace drapery at the back; the bodice is low and peaked, and is laced behind; it is merely edged with lace, and one spray of white acacia is fastened upon the left side; another spray is meant to wear over the hair, simply coiled low in the back of the neck.

The other ball-toilet is of pale salmon-pink satin and brocade of the same shade; the low peaked bodice and panier-tunic are of the soft brocaded silk—the latter opens in front to show the satin skirt covered with rich lace; a plastron of the same is continued up the front of the bodice, and a drooping cluster of large variegated roses, with soft velvet foliage, is placed at the side; another and larger cluster fastens up the draperies of the skirt, and a spray of the same is arranged for the hair.

These are all full-blown roses in vivid shades of red, pink, and yellow, with one or two dark crimson ones; such is the style in fashion just now. The hair is worn waved or frizzed in front, and coiled or plaited into a low chignon at the back; flowers are fastened on one side.

A dinner-dress for a young lady is of pale pink cashmere, with a short tunic forming a puff behind, and a wide scarf of crimson satin tied over it; the under-skirt, of cashmere, is round and pleated; the bodice is in the "Marguerite" shape, laced in front, also of pale pink cashmere, with an under-chemisette of finely-pleated crimson satin coming down the peak of the bodice; there is a basque at the back, and the bodice is finished with a deep collar of crimson satin, embroidered with pink silk and silver.

For little girls, the American frock is now made with the skirt entirely pleated in hollow pleats, and a wide scarf fastened across to the back; the bodice is frequently shirred over the chest to give it a graceful fullness; behind, it is pleated down the middle. For the evening, the frock is made of pale blue, or pink, or cream-coloured cashmere or veiling, trimmed with bias-bands of satin to match.

Little girls now wear large turned-down collars of embroidered cambric, edged with lace, and cuffs to match put on over the sleeves. Ladies are also beginning to wear turned-down collars again, either of cambric or lace; the lace or crape fluting, however, is still very fashionable, and large bows of white lace or of cambric, edged with lace, are worn by way of cravat. Deep collars of light-coloured surah, embroidered with silk, are also very fashionable—for such collars designs have already been given on our Supplements—but some sort of white frilling is worn at the same time round the neck. Cuffs to match need not necessarily be worn with such collars, although they also look very nice.

Very nice costumes for street wear are made of fine woollen tissue, combined with surah of the same shade; others, of self-coloured woollen fabrics, are trimmed with bias-bands of the same material, finely striped with gold or silver. This is a very fashionable style of trimming.

For a young girl, a very pretty model is a light and graceful-looking jacket of gendarme-blue cloth, trimmed with a small standing-up collar, and facings embroidered with silver; others, more simple, are of navy-blue military cloth, faced with dark blue velvet.

A charming costume for a young married lady is of dark laurel-green cashmere, with a tablier of moss-green plush; the buttons are made in the shape of small red berries. The mantle is of dark green cloth, with narrow pointed hood, lined with moss plush, and finished with a large chenille tassel.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 8.

### No. 1.—MORNING-CAP.

The crown of the cap is dark ruby surah, gathered at the back to form a kind of curtain; it is trimmed with ivory-coloured lace and satin ribbon.

### No. 2.—MORNING-CAP.

The cap is of muslin, trimmed with Bretonne lace.

### Nos. 3 AND 6.—POMPADOUR SACHETS.

These sachets may be made in a variety of pretty materials, such as satin, velvet, or plush. No. 3 is pale blue satin, trimmed with frills of lace, embroidered satin of a darker shade, and bows of satin ribbon; it is suspended from the waist by ribbon. No. 6 is olive silk, ornamented with a ruby velvet applique design; it is finished with silk cord and rich fringe, and is suspended from the waist by a double cord.

### No. 4.—BOW FOR THE NECK.

The bow is composed of loops of ribbon and bouquet of rosebuds.

### No. 5.—BOUQUET FOR THE NECK.

The bouquet comprises a very full-blown rosebud and foliage; it is intended to be worn at the side of the neck of dress.

### No. 6.—See No. 3.

### Nos. 7 AND 9.—WAISTBANDS.

These waistbands are of leather, with silver clasps. They are worn with full French bodices.

### No. 8.—HOME-DRESS.

The skirt is of dark myrtle-green cashmere, with jacket and drapery of checked woollen material of the same colour, with revers and cuffs of plush, ruffles of pleated Bretonne lace. —Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

### No. 9.—See No. 7.

### No. 10.—PELERINE.

The pelerine is of pale blue plush, trimmed with cream-coloured pleated Bretonne lace. —Price of pattern of pelerine, trimmed, 30c.; flat, 12c.

### No. 11.—BOUQUET FOR THE NECK.

The bouquet is composed of half-opened poppies and foliage.

### No. 12.—EVENING-DRESS.

The dress is of pale heliotrope faille; the corners of the jacket are embroidered with blush roses, buds, and foliage; bouquets of blush roses ornament the hair and front of dress; ruffles of lace and bows of satin ribbon. —Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

### No. 13.—PELERINE.

The pelerine is of black satin, trimmed with a narrow gold embroidery design, and black lace, embroidered with coloured fillole.

### No. 14.—HOME-DRESS.

The dress is of ruby-coloured cashmere, with trimmings of the same; the gathered jacket-bodice is one of the favourite styles with young Parisian ladies this season. —Price of pattern of bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF FANCY-WORK ENGRAVINGS.—Page 9.

### No. 1.—TRIMMING: TATTING, WAVED BRAID, AND CROCHET, FOR UNDER-LINEN.

Commence with the row of tatted loops, which forms the heading, four double knots, one picot, four double knots; take a length of waved braid, join by drawing the cotton through with a crochet-hook (see design), four double knots, one picot, four double knots, close; leave a length of cotton of about half an inch. In working the next and following loops, after the first four double knots, join to the last picot of last loop, work another row of tating on the other side of braid, and a row on one side of another length of braid. To join the two lengths, crochet one double under the cotton at one side, and one double under the cotton at the other side, working four doubles between each loop.

### No. 2.—BERLIN WORK DESIGN.

This design is suitable for slippers, cushions, or footstools; it is worked in long-stitches, with wool of three colours.

### No. 3.—TRIMMING: TATTING, CROCHET, AND WAVED BRAID, FOR UNDER-LINEN.

Work a row of tatted loops at each side of

the waved braid; for each loop work four double knots, one picot, three double knots, join to a point of braid, three double knots, one picot, four double knots, close, with the same cotton, work four crochet chain, repeat; for the heading, work one treble into each chain of last row, work a row like the last on the other side; then work a row of cross-trebles thus, \* one double treble into a stitch, work off half the loops, one treble into the next stitch, work off the remaining loops of the double treble, one chain, one treble into the centre of cross-treble, two chain, pass over two stitches, and repeat from \*. For the next row, work one treble into every stitch of last row; take another length of waved braid and work a row of tied loops; instead of working chain-stitches between the loops, work one double into each of four stitches of last row.

#### NOS. 4, 5, 6, AND 7.—INSERTIONS: DARNED NET. (BRETONNE LACE.)

This lace is still very much used for trimming evening-dresses, fichus, cravats, &c., and it is especially effective when worked with coloured filosele upon white or black Brussels net. The design must first be traced upon transparent linen or paper. The net should then be firmly tacked over it, and the pattern worked to tracing. The open holes are made by sewing over two or three meshes of the net, and then outlining in darning-stitch; all the remainder of the designs is worked in darning-stitch. When the lace is required to be washed, it should be worked with white linen flossette on white Brussels net.

#### NOS. 8, 9, AND 11.—COLLARS: GOLD EMBROIDERY.

These collars are now extremely fashionable; they may be worked on velvet or satin of any dark colour. If preferred, embroidery silk may be used instead of gold thread, and will of course wear better, as gold is liable to tarnish. No. 8 is worked in chain-stitch, and Nos. 9 and 11 in satin and cording stitches; a few knot-stitches are also used in No. 9.

#### No. 10.—BORDER: EMBROIDERY.

This border is suitable to be worked over a joining of two materials; a braid is placed exactly over the join; the long and knot stitches on each side may either be worked in silk or wool.

#### No. 11.—See No. 8.

**SERIAL ISSUE OF "THE FERN PARADISE."**—The Eleventh Part of "The Fern Paradise," by Francis George Heath (published by Messrs. Sampson Low, Marston, and Co.) contains a long chapter on the family group of "The Spleenworts," comprising ten species, viz., the Forked, the Alternate, the Rue-leaved, the Black Maidenhair, the Lanceolate, the Rock, the Green, the Common Maidenhair, the Sea, and the Scaly Spleenworts. Plate 7 of the series of fern-plates illustrating "The Fern Paradise" is issued with Part XI.; this plate giving full figures, grouped on one page, of the ten Spleenworts described in the text.

**OUT-DOOR EXERCISE.**—Exercise oils the joints of the body and prevents them from growing stiff. It needs no money, very little time, little or no present strength. One thing only it does need, and that is perseverance. One-third of the time often given to the piano will more than suffice. One less study a day of those which are to-day over-taxing so many school-girls, and instead judicious, vigorous, out-door exercise, aimed directly at the weak muscles, and taken as regularly as one's breakfast, and is there any doubt which will pay the better, and make the girl the happier, the better fitted for all her duties, and the more attractive as well? It is as necessary to develop vigorous, healthy bodies, as it is to cultivate the mind: for what is mental power without bodily strength?

**TO BE LOVED.**—There is nothing so sweet as to be loved, except loving. The true, pure love, which is not a thing of the senses but of the soul—love that is the outgrowth of goodness—what will not one do to win or keep such tenderness? What will not one risk, or dare, or forsake for it? Is any journey long that has a love-kiss at the end of it—any duty hard that cements the bonds between two hearts? To be truly loved is the great reward life has to offer. And anyone who has a heart, and does not mind showing it, who can put aside selfishness and be true to others, can win love. To have people temporarily in love with you needs only beauty. To beloved one must have truth, tenderness, constancy, and responsiveness. Be good, and do good, and despite all that is said about this world's ingratitude, someone will love you.

## THE HOME.

### COOKERY.

**TO BOIL CODFISH.**—Crimped cod is preferable to the plain, it is likewise better cut in slices than cooked whole; to boil it well have the water ready boiling, with 1 lb salt to every six quarts; put in the fish, draw the fish-kettle to the corner of the fire, where let it simmer slowly from twenty minutes to half an hour; when done, the bone in the centre will draw out easily; if boiled too much, it will eat tough and stringy. Should the fish not be crimped, add more salt to the water; it will cause the fish to eat firmer. Oyster sauce and plain melted butter are served with codfish.

**FRICASSEED TURKEY.**—Cut some nice slices from the remains of a cold turkey, and put the bones and trimmings into a stewpan, with some lemon peel, a bunch of herbs, a small onion, pepper, salt, and one pint of water; stew for an hour, strain the gravy, and lay in the pieces of turkey; when warm, add the yolk of an egg and four tablespoonfuls of cream; stir it well, and when getting thick take out the pieces, lay them on a hot dish and pour sauce over. Garnish the fricassee with sippets of toasted bread. Celery cut into small pieces may be put into the sauce; it must be boiled first.

**POTATO RIBBONS.**—Cut the potatoes into slices rather less than an inch thick, free them from the skins, and then pare round and round in very long and thin ribbons. Place them in a pan of cold water, and a short time before they are wanted on table, drain them from the water. Fry them in hot lard or good dripping until they are quite crisp and browned; drain and dry them on a soft cloth, pile them on a hot dish, and season them with salt and cayenne in fine powder.

**GINGERBREAD NUTS.**—Take 1 lb flour,  $\frac{1}{2}$  lb treacle,  $\frac{1}{2}$  lb sugar,  $\frac{1}{2}$  lb butter,  $\frac{1}{2}$  oz ground ginger, sixteen drops essence of lemon, potash the size of a nut dissolved in a tablespoonful of hot water; mix all together. Butter a baking-tin, and drop the mixture on it in lumps the size of a walnut a good distance apart. Bake in a moderate oven. Keep in tins closely covered.

### COME, LITTLE BIRD.

Come, little bird, the summer dream is o'er,  
And spring comes not for many a weary day;  
A share I gladly give you of my store,  
Till winter's dreary season pass away.

Come, little bird, all through the leafless trees  
Is heard the whistling of the bitter breeze;  
Come swiftly, or your trembling wing may fail  
To bear you safely through the rising gale.

Come, little bird, your songs were not in vain—  
They fell at least upon one grateful ear;  
Oh! would each one a friend for you did gain,  
Then winter might not bring you care or fear.

But vain the hope, for window-sills are bare,  
Though kindly thought had made it otherwise;  
And you, poor warbler, ever seeking there,  
Yet fail to find the little crumbs you prize.

Come, little bird, come swiftly, have no dread,  
Though others heed not of your cheerless lot;  
Come, find the crumbs upon my window spread,  
And know at least by one you're not forgot.

### VOCAL.

## ONE THING AND ANOTHER.

A FOUR-IN-HAND is worth two in the bush.

THE REAL SUBSTITUTE FOR BUTTER.—Hunger.  
—Punch.

HOW TO MAKE A SLOW HORSE FAST.—Don't feed him.

MUSICAL COLLEGE IN THE ISLE OF MAN.—The House of Keys.—Punch.

"THERE is no good substitute for wisdom," says Josh Billings; "but silence is the best yet discovered."

ONE of the best epitaphs, and one of the shortest also, is that which Jerrold gave for Charles Knight, the amiable historian. It was simply good Knight.

Nor long ago, in a French Theatre, a baritone made a frightful croak. Hisses and laughter in the audience. Then the artist came gravely forward and saluted the audience. "Messieurs, I discover that I have issued a false note. I withdraw it from circulation!"

## MINETTE.

BY THE AUTHOR OF "VIVETTE," "FALSELY TRUE," ETC. ETC.

### CHAPTER XXXVIII.

MINETTE ate her breakfast. After that she arose, dressed, and then went downstairs, and wrote the following letter, which, together with the hundred-pound note, she re-enclosed to Lady Georgina Rivers in a registered letter:

"MADAM,

"If your letter and your gift are the honest expressions of a compassionate heart; if you thoroughly believe that I am a loving, broken-hearted girl, setting up a false claim because I am bankrupt in all that makes life valuable and womanhood honourable; if, thinking and believing me to be this abject creature, you still stoop from your high estate to aid me and comfort me, then indeed is there something divine in your pity, and I honour you for it. But if you know that I am the victim of a wicked plot; if you know that my marriage certificate has been wilfully destroyed and the copies stolen; if you mean to marry Frank Austen, knowing, or even suspecting, that he is my husband, then is your gift as cruel a mockery as that of the tyrant who dressed up the dead body of the father whom his cruelty had murdered and sent it, gaily attired, to meet the sorrowing son. In either case, madam, I return your gift—in the one case, with a bitterness and contempt too strong to find expression in conventional phrases; in the other case, with thanks and deep admiration for a generosity which, after all, I would sooner die than accept.

"I am, Madam,

"Your obedient, humble servant,

"MINETTE HERBERT-AUSTEN."

"But when all the money is spent, how are you and that boy to live?" asked Mrs. Campbell.

"I mean to work," said Minette.

"In a fortnight from to-morrow," said Captain Campbell, "Minette will be strong enough to come to London with me. I can get about very well now on my leg, with a stick. Sir Frank Herbert-Austen is coming to the town house for the season, so they say. We will get speech of him if it costs us our lives!"

"Oh, my goodness! how awfully jolly!" said Miss Alma. "The London season is coming on now, and Minette will be the fashion—she is sure to be the fashion; see if people don't climb up on railings to see her, and all that!"

Minette's constitution was naturally vigorous, although she was pale and slight; and thus, in spite of the bleak desolation, the terrible disappointment, the crushing shame which had filled her life, notwithstanding the despised love whose "pangs" thrilled her sensitive soul every hour in the day, she had not succumbed to her misfortunes. She was not, perhaps, very strong, but her health was sound, in spite of the delicacy of her complexion, the bright restlessness of her eyes, the fragility of her form.

She might have wished to die when first she awakened to the terrible fact that Sir Frank Austen hated and despised the wife whom, as simple Lieutenant Austen, he had passionately adored; but her boy was born a lovely cherub-boy, and new hopes arose and gathered about her like sweet flowers springing on the turf of a grave.

"I must live!" she said to herself—"I must live and work for my child, and some day Frank will explain to me this great mystery! It may never be until he lies on his deathbed—it may never be until we are both old, and bent, and gray-haired; but I believe that before I die I shall hear him murmur in my ear words of love. Yes; he will ask my forgiveness for what has blighted my life, and he will explain, and the explanation will justify him in my eyes and also in the opinion of the world!"

Were these vain dreams? Not altogether, for upon them Minette contrived to live and to hope. She saw that it really was her duty, now that her father was able to get about again, to travel with him to London, and that both of them should gain an interview with Sir Frank Austen, now staying at the town house in St. James's Square; also it would be necessary, she supposed, to consult a solicitor, and to attack the Rev. Richard Silverly, now about to be appointed a colonial bishop, and if nothing could be done; if the burnt leaves of the register-book could not be recovered; if Sir Frank had destroyed the one copy and the Rev. Mr. Silverly the two others—that is to say, the one he himself held and the one he had fraudulently obtained from





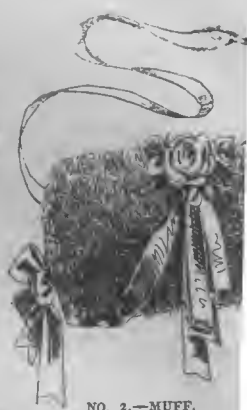
NO. 1.—MUFF.



NO. 4.—HAT.



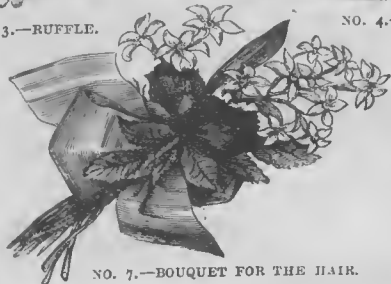
NO. 5.—BONNET.



NO. 2.—MUFF.



NO. 3.—RUFFLE.



NO. 7.—BOUQUET FOR THE HAIR.



NO. 8.—CRAVAT-BOW.



NO. 9.—CRAVAT-BOW.

NO. 6

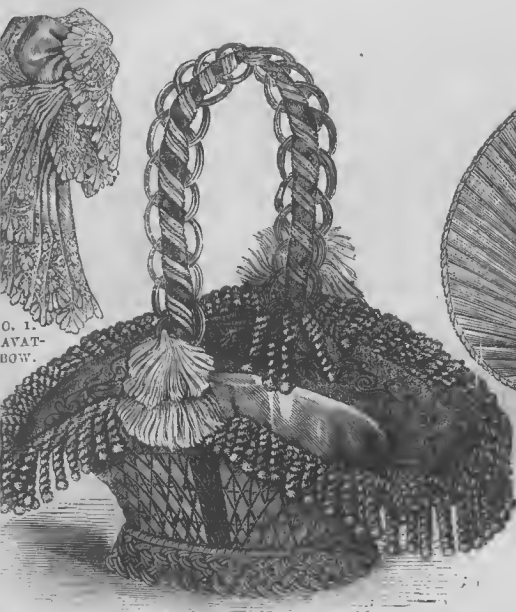


NO. 10.—WALKING-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

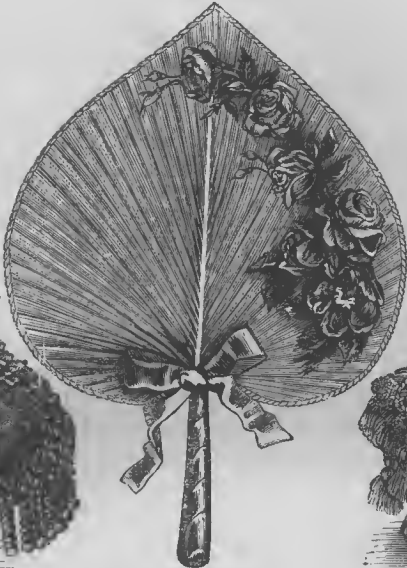
NO. 11.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

NO. 12.—HOME-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

NO. 13.—HOME-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 3.—WORK-BASKET.



NO. 4.—POMPADOUR FAN.



NO. 2.  
CRAVAT-BOW.

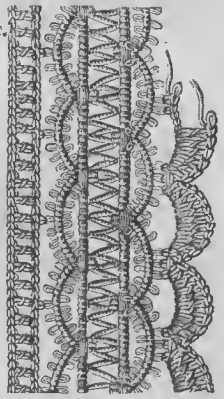


—TRIMMING: CROCHET  
FANCY MIGNARDISE.



NO. 7.—SPRAY:  
EMBROIDERY.

NO. 8.—SPRAY:  
EMBROIDERY.



NO. 9.—TRIMMING: CROCHET  
AND FANCY MIGNARDISE.



NO. 10.—BORDER: CROSS-STITCH.



## PARIS FASHIONS.

FASHION is very full of whims and fancies this winter. Upon fur cloaks, caps, and muffers she has decided to place the paw of some wild beast—lion, tiger, or panther—with gilt claws. In artistic jewellery we see the most fantastic devices—beetles, cockroaches, spiders are the favourites; the latter especially is just now the darling pet of all our *belles dames*. It is made of gold, silver, diamonds, and every kind of precious stone, and used as eardrops, brooches, charms, and ornaments for hats and bonnets.

The complete set of furs includes the toque-hat, or *beret*; the sacque-jacket and muff. The most costly and beautiful of these are of real sealskin, trimmed with sable or Siberian fox. Very pretty ones, however, are made in some of the Russian or Swedish furs now so much the fashion, with borders of skunks' or bears' paws, with gilt claws by way of ornament; or the jacket is made of fur plush, and trimmed only with fur, in which case the hat or cap and the muff are of the same fur as the trimming; the feather on the hat is also matched in colour to the fur. Young ladies wear the fur-trimmed jacket for dressy toilets, and for every day the short paletot of English or Scotch fancy cloth, with cape and hood. The latest models for this style of mantle is to have the back part of the skirt pleated in flat pleats, and the front part plain, pleated down the front; a cape comes about halfway down the paletot, and is turned back on either side the front into plain revers, fastened down with similar buttons. It is finished round the neck with a narrow turned-down collar, and at the back there is a small flat pointed hood, lined with plush or satin; this hood is the only ornament of the mantle. The fashionable cloths are in tiny check patterns of indistinct colours, or in broken lines of blended tints.

In evening-dresses, satin is still most usually the foundation material, though occasionally velvet or plush appear to be the groundwork, over which are laid flounces and other trimmings of lighter fabrics.

In dinner-costumes we frequently see the skirt of velvet trimmed round the bottom with a satin fluting, above which is placed a box-pleating flounce of velvet, lined with satin; the tunic is either of satin brocade or of velvet, opening over the tablier, and continued at the back into a train, which is now more fashionable rounded than square; deep revers of satin or brocade are frequently added upon each side of the opening of the tunic in front; the bodice is made of the brocade material, with a peaked or rounded basque in front, and a postilion at the back, which forms one hollow pleat, and is trimmed with a flowing bow of ribbon, or with *passementerie* tassels or tufts of fringe; the bodice is open in front, either in a point or square, or in an inverted triangle, filled up with tulle or *crêpe* lisse; the tablier is of pleated or shirred satin if the skirt is velvet; but if the foundation material of the toilet is satin, the tablier is very pretty and effective made of brocade satin, while plain satin scarfs are pleated over the hips, and draped at the back together with one width of brocade.

The evening-toilet, of a more dressy description, is made low in the neck, being either rounded or else pointed both in front and at the back; it is frequently finished with a berthe formed of bias-bands of satin, ornamented with lace or fringe; a garland of artificial flowers is placed down one side of the front of the berthe, or a bouquet is placed near the left shoulder.

Trains are not so exaggerated in length this winter as preceding ones. If rounded, they are edged with trimming; if square, the sides only are trimmed, while the square part is either finished plain, or cut out in blocks or scallops filled in with fine flutings.

Evening-dresses are, as a rule, monochrome; a variety of effects being produced by the different materials employed, such as brocades, plain silks and satin, and soft velvets and plush.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 24.

## No. 1.—MUFF.

The muff is of dark chocolate velvet, with a band of old-gold embroidered satin, finished by silk cord and tassels.

## No. 2.—MUFF.

This muff is composed of black feathers; it is ornamented with loops of ruby satin ribbon and damask roses.

## No. 3.—RUFFLE.

The ruffle is of cream-coloured lisse, encircled by a wreath of pale pink and blue flowers; it is finished in front by loops of pale blue ribbon and drooping flowers.

## No. 4.—HAT.

The hat is of dark bronze felt, bound with gathered plush, and trimmed with shaded bronze feather and plush ribbon.

## No. 5.—BONNET.

This bonnet is of black plush, trimmed with old-gold plush ribbon loops, a row of dull-gold beads, and *écru* lace strings.

## No. 6.—SACHET.

The sachet is of claret plush, trimmed with ivory-coloured lace and bows of ribbon; it is suspended from the waist by ribbon.

## No. 7.—BOUQUET FOR THE HAIR OR NECK.

The bouquet is composed of white hyacinths, frosted foliage, and bows of ribbon.

## Nos. 8 AND 9.—CRAVAT-BOWS.

These bows are composed of cream-coloured lace and ribbon; in No. 8 ruby ribbon is used, and in No. 9 plaided blue and white.

## No. 10.—WALKING-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

The paletot is of fawn-coloured checked cloth, trimmed with chenille ball trimming; the hood is lined with ruby plush, and finished by silk cord. Fawn plush hat, trimmed with ruby silk.—Price of pattern of paletot, trimmed, 50c.; flat, 20c.

## No. 11.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The paletot, with cape, is of dark green cloth, finished by a narrow binding of velvet; it is fastened at the throat by silk cord. Sealskin hat, trimmed with a band of fur and dark green wing.—Price of pattern of paletot, made up, 50c.; flat, 25c.

## No. 12.—HOME-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The skirt, collar, and cuffs are of ruby velvet; the redingote of cashmere of the same colour, ornamented with silk laces.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

## No. 13.—HOME-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of dark olive and red checked woolen material, trimmed with two kiltings; the double collar and cuffs are edged with cord.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 25.

## Nos. 1 AND 2.—CRAVAT-BOWS.

No. 1 is of ivory-coloured Indian muslin and lace, and No. 2 of coffee-coloured net and lace.

## No. 3.—WORK-BASKET.

The basket is of fine wicker-work; it is lined with ruby satin, with a wide band of embroidered velvet round the edge, which is finished with fringe. The sides of the handle are ornamented with woollen tassels.

## No. 4.—POMPADOUR FAN.

The fan is of white satin, ornamented with a trail of blush roses and bow of pale pink ribbon.

## No. 5.—WORK-BASKET.

The basket is of brown wicker; it is ornamented outside with one row of ball and one of tassel crewl fringe, olive and blue; it is lined with olive satin, drawn up to form a bag; the satin is embroidered with crewl sprays; the handle is ornamented with cord and crewl balls.

## No. 6.—TRIMMING: CROCHET, AND FANCY MIGNARDISE.

For the centre take a length of fancy mignardise, and on the straight side work one double into a picot, four chain, two double trebles into the same picot; keep the top loop of each on the hook and draw through all together; pass over two picots, two double trebles

into the next picot, keep the top loop of each on the hook and draw through all together, four chain, one double into same picot; repeat from the beginning of the row. Take a length of plain mignardise, work a row like the last; to join the two rows, draw the cotton through the top of double trebles of last row (see design) when working the corresponding trebles on next row.

For the heading on the other side of plain mignardise, work one double, separated by one chain, into each picot of last row.

For the edge of the scalloped side of mignardise work one double into the second picot of a scallop, \* two chain, one half treble into the top of last double, one double into next picot. Repeat from \* three times more, work into three picots together in the depth of scallop, and repeat.

## Nos. 7 AND 8.—SPRAYS: EMBROIDERY.

These sprays are worked in long and cording stitch, with crewels or embroidery silk; they are suitable to be dotted about antimacassars, cushion-covers, work-basket covers, &c.

## No. 9.—TRIMMING: CROCHET AND FANCY MIGNARDISE.

1st Row of Edge: One double into each of three picots in the centre of a scallop of mignardise, five chain. Repeat.

2nd Row: Two half trebles, seven trebles, and two half trebles under the five chain. Repeat. For the heading on the other side of mignardise: One double into the centre picot of a scallop of mignardise, nine chain, repeat; one treble, separated by one chain, into each alternate stitch of last row.

## No. 10.—BORDER: CROSS-STITCH.

This handsome border is suitable to be worked on the ends of sideboard-cloths, tablecovers, antimacassars, &c. If for a sideboard-cloth, the material should be crash, fine-patterned damask, or coarse linen, and the design worked in coloured ingrain cotton. For tablecovers and antimacassars the most suitable material is Berlin canvas, which can be had in a variety of pretty colours, such as dark ruby, claret, green, and blue; the design must be worked upon this with crewl embroidery silk. If the threads of the material used to work upon cannot be easily counted, canvas should be tacked upon it and the design worked over it; the threads of the canvas may easily be drawn away when the work is finished.

## THE HOME.

## COOKERY.

\* **MOCK VENISON.**—Bone and skin a loin of mutton; stew the bones with two anchovies, one or two onions, a bunch of sweet herbs, some white pepper, mace, a crust of bread, and a carrot; strain it off, and put in a stewpan, with the fat side of the mutton downward; then add half a pint of port wine, and let it stew till tender: brown it in the dripping-pan, and serve it in the sauce.

**APPLE CUSTARD.**—Peel and core eight large juicy apples, and boil them till tender, in clear water. Take them out and pulp them smooth through a sieve; add  $\frac{1}{2}$  lb sifted sugar, and the grated rind of two lemons. Put the mixture into a deep dish, about half filling it; beat the yolks of four eggs light, and add half a teacupful of white sugar, and stir into a quart of sweet milk; stir this over the fire until it is quite thick, and let it cool; when cold, pour it over the apples. Whip the whites of the eggs to a stiff froth, and pour over the top.

**TO MASH TURNIPS.**—After having been boiled very tender, and the water pressed thoroughly from them, put them into a saucepan, and stir constantly for some minutes over a gentle fire; add a little cream, salt, fresh butter, and pepper; continue to simmer and stir them for five minutes longer, and then serve them.

**POTATO ROLLS.**—When mashed potato is left from the table, add one or two eggs, according to quantity; a little salt, pepper, butter, and flour; mix into small balls, and bake three-quarters of an hour on a buttered pan. These rolls make a cheap but nice breakfast relish.

**A PRESENT.**—A dramatic editor of a French paper had occasion recently to criticize severely the performance of a somewhat popular actress. Shortly afterwards the lover of the young lady met the journalist in the theatre, and presented him with a package of goose-quills. "This, sir," said he, "is a present from Miss X." "What!" exclaimed the critic, "did she tear all those out of you herself? How you must have suffered!"

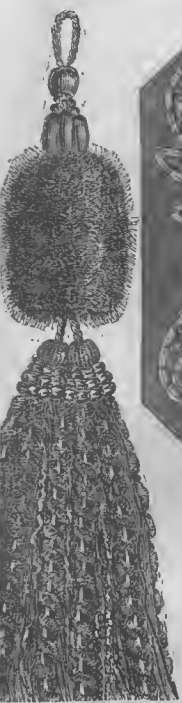


NO. 1.—WALKING-DRESS.

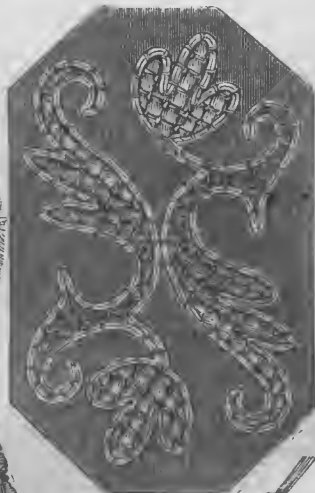
NO. 2.—SKATING-COSTUME.

NO. 3.—SKATING-COSTUME.

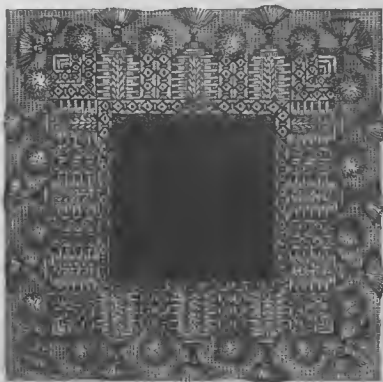




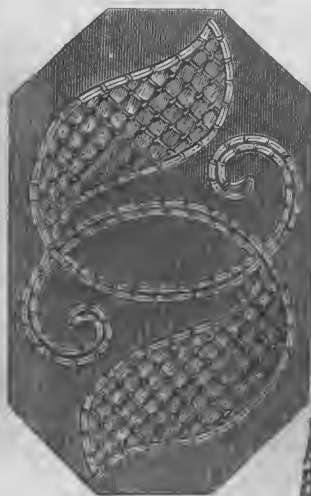
NO. 1.—TASSEL FOR DRESSES, &c.



NO. 2.—SPRAY: EMBROIDERY.



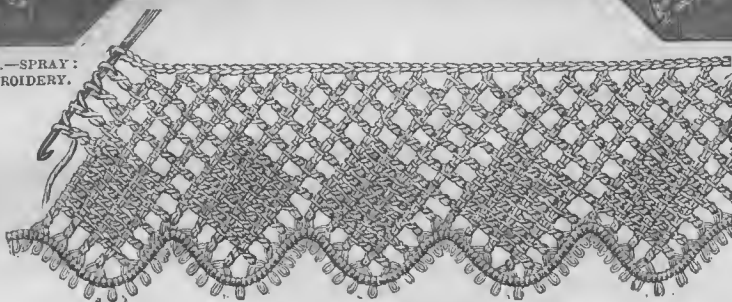
NO. 3.—FOOT-CUSHION OR ANTIMACASSAR.



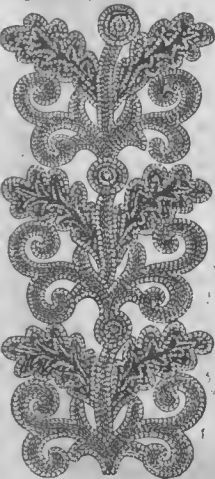
NO. 4.—SPRAY: EMBROIDERY.



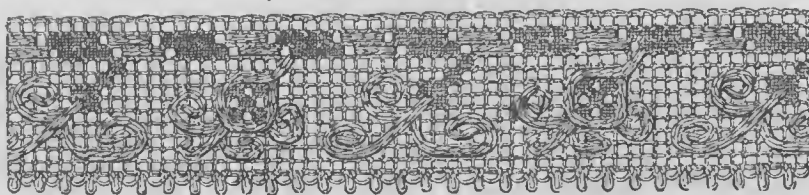
NO. 5.—TASSEL FOR DRESSES, &c.



NO. 6.—CROCHET TRIMMING



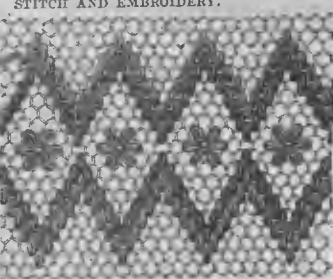
NO. 8.—TRIMMING: CHAIN-STITCH AND EMBROIDERY.



NO. 7.—TRIMMING: GUIPURE NETTING.



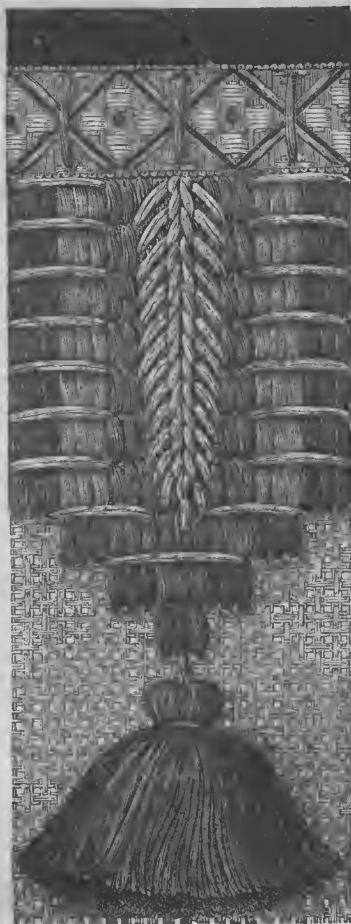
NO. 11.—TRIMMING: EMBROIDERY.



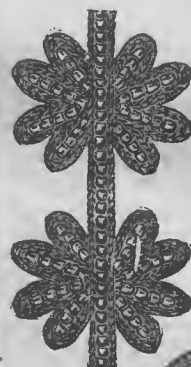
NO. 12.—INSERTION: DARNED NET.



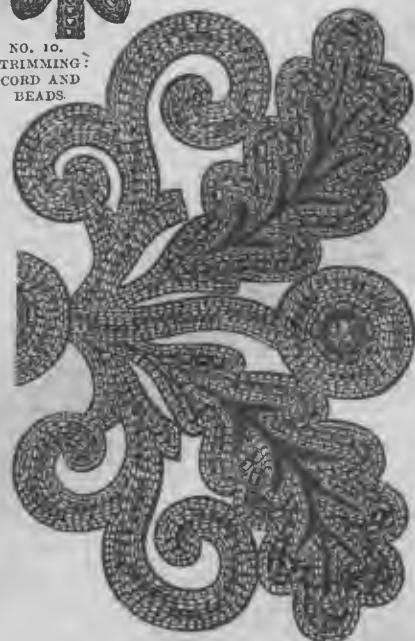
NO. 9.—TRIMMING: CORD AND BEADS.



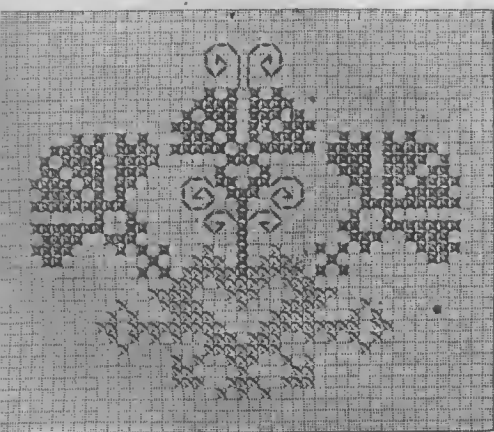
NO. 14.—BORDER OF NO. 3 IN THE FULL SIZE.



NO. 10.—TRIMMING: CORD AND BEADS.



NO. 15.—DETAIL OF NO. 8.



NO. 13.—DESIGN: CROSS-STITCH.

## PARIS FASHIONS.

THE skirts of walking-costumes are certainly, as a rule, much fuller than they were last winter, although the bodice is quite as clinging as ever.

Among the home or walking costumes of the month, we notice one of plaid cheviot in shades of noisette and seal-brown, relieved by turquoise-blue combined with plain seal-brown cloth, from below the hips downwards; the plaid skirt is pleated in moderately-large hollow pleats, two scarfs of the same material cut on the cross being crossed over the front—one at the heading of the pleats, just below the hip-line; the other about the usual depth of a pleated flounce from the foot. Each scarf is folded into three bias-folds. At the back one extra width of the plaid is draped hood-fashion over the skirt. The bodice is a long jacket, remaining slightly open at the bottom in front. It is of plain seal-brown cloth, and is trimmed with a plain turned-down collar of the plaid material, with facings of the same continued down to the edge of the basque. The buttons are of dark-tinted pearl. The back is quite plain, but finished into a deep postilion.

Another costume of the same style is of dark bottle-green vigogne cloth and fancy woollen material of the same colour, brocaded with silk in a small floral pattern. The vigogne skirt is shirred at the top, and trimmed round the foot with three flutings; an extra width of the material is draped behind into two puffs. The bodice is made after the fashion of a jersey, open in a square at the top, and then laced down the front to the edge of the basque. It is of the vigogne cloth, and opens and laces over a plastron of the brocaded material finely pleated. A large bow of the brocaded material finishes the basque in front. From under the basque, on either side of the back, a scarf of the brocaded material is brought forward mid-way down the skirt, where both are joined together in a large bow. The coat-sleeves are finished with pleated facings of the brocaded material.

Both these costumes have the short, round skirt, just escaping the ground.

A third costume for walking and visiting, or for home wear, is of dark green cashmere. The perfectly-fitting bodice has a deep basque with a dépassant, or wide piping without cord, round the edge, of crimson satin. A deep collar or cape of the cashmere, lined and piped with crimson satin, covers the shoulders. The sleeve facings are trimmed in the same manner, and open to show a fluting of crimson satin. The skirt of cashmere is disposed in double hollow pleats, between each of which shows a group of fan-shaped pleats of crimson satin. An upper skirt of the cashmere forms a short tablier in front, arranged in bias-folds, and a narrow bouffante tournure at the back.

To wear with either of the above a redingote paletot will be suitable, either of fur-lined black cloth, or of the new English cloths which are woven in a variety of shades of colour, in an indistinct pattern of broken lines or a tiny check. This style of paletot is made with three seams at the back, one large button below the waist-line on each side; pockets with deep flaps and two similar buttons, and only five or six buttons in front to fasten the double-breasted bodice at the side. A deep collar and cuffs of fur, plush, or velvet, complete the trimming.

We are often asked which are the colours most in vogue. Gray is not much worn this winter; black toilets are always very *distingué*. The shades most fashionable for dresses are dark greens; garnet, always in favour; violet, very becoming to blondes; lapis-blue, seal-brown, prune, and all shades of deep red; the latest name for copper-red is *tison*, or ember-red.

Plush is the queen of materials this winter but still many ladies prefer to it brocaded silks and satins, which not being so thick, are more becoming to all but very slight figures.

Some of the prettiest evening-dresses of the month have plush or velvet for a foundation, with scarf and draperies of brocaded silk or satin arranged over them.

In my next letter I shall give some descriptions of evening and ball toilets.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 40.

## No. 1.—WALKING-DRESS.

The kilted skirt is of dark myrtle cashmere, bound with plaid; the tunic is dark green and dull red plaid; jacket, with cape and hood, of ribbed diagonal cloth of the same colour as the dress; the hood is lined with dull red silk.

Plush hat, trimmed with silk and ostrich feathers to correspond with the dress.—Price of pattern of skirt and tunic, trimmed, \$1. Jacket, with cape and hood, trimmed, 60c.; flat, 25c.

## No. 2.—SKATING-COSTUME.

The costume is of dark peacock woollen material, checked with dark red; the bands round the skirt and the plastron, with pocket trimmings and cuffs, are composed of peacock's feathers. Peacock plush hat, trimmed with a long ostrich feather.—Price of patterns of complete costume, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 40c.

## No. 3.—SKATING-COSTUME.

Kilted skirt of ruby cashmere; tunic and pointed jacket of ruby plush; the revers and pinnings on the sleeves are ruby satin; the tunic is draped at the side under a bow of wide satin ribbon; ruffles of coffee-coloured lisse; ruby plush muff, trimmed with lace and a bow of ribbon. Plush Tam o' Shanter hat, trimmed with ostrich-feather tips.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO.,

6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 41.

## Nos. 1 AND 5.—TASSELS.

These tassels are for ornamenting dresses, mantles, &c.; they are of cord, chenille, and beads.

## Nos. 2 AND 4.—SPRAYS: EMBROIDERY.

The sprays are outlined in gold or silver thread; they are filled in with crewel, wool, or embroidery silk, and crossed with purse silk.

## Nos. 3 AND 14.—FOOT-CUSHION OR ANTI-MACASSAR.

The design shown in No. 3 will serve for a variety of purposes, such as table-covers, chair-backs, &c. The centre may be of plush or Utrecht velvet, with a border of canvas, worked with Berlin wool, and ornamented with tassels and tufts of the same. The canvas is put on under a piece of furniture braid, which is ornamented with long-stitches worked with wool. This is shown in the full size in No. 14.

No. 4.—See No. 2.

No. 5.—See No. 1.

## No. 6.—TRIMMING: CROCHET AND MIGNARDISE.

As will be seen from the illustration, this pattern is worked diagonally.

Commence with twenty-one chain, pass over five chain, one treble into the sixteenth, keep the top loop on the hook for the next and following trebles, turn the cotton twice round the hook, work off as for a treble, leaving the top loops of each on the hook; the trebles are worked into every other stitch of the chain; take a length of mignardise, \*work a treble as before described into two picots together, repeat from \* three times more, work an ordinary treble into the two next picots together, then work off each loop on the hook as one stitch.

2nd Row: Four chain (as all the trebles are worked as described in the last row, we shall not repeat the directions), pass over the first treble, one treble into the top of each of the six next successive trebles, one ordinary treble into each of the eight next successive stitches, and one into the two next picots of mignardise together; keep the top loop of each on the hook, and work off as described in first row.

3rd Row: Four chain, pass over the first treble, one treble as described into each of the five next successive stitches, one ordinary treble into each of the eight next successive stitches and into the two next picots of mignardise together; work off as described for previous rows.

4th Row: Four chain, pass over one treble, one treble as described into each of the four next successive trebles, one ordinary treble into each of eight next successive stitches and into the two next picots of mignardise together; work off the same as previous rows. Repeat from the first row, working into the stitches of last row instead of into the chain, as described for first row.

## No. 7.—TRIMMING: GUIPURE NETTING.

This trimming is suitable for edging anti-macassars, cushion-covers, &c. Directions for working gupure netting will be found in our Gupure Netting Supplements, which were presented with Numbers 254 and 255.

## Nos. 8 AND 15.—TRIMMING: EMBROIDERY AND BEADS FOR ORNAMENTING DRESSES, MANTLES, &amp;c.

This trimming is worked on black satin with chain-stitch, beads, and chenille; the design which is shown in the full-size in No. 15 must be traced upon the satin, and the satin cut away to the outside row of chain-stitch when the work is finished. The design in miniature is shown in No. 8.

## Nos. 9 AND 10.—TRIMMING: CORD AND BEADS.

These trimmings are suitable for ornamenting dresses, mantles, &c. They are made of fine silk cord and jet beads.

## No. 11.—TRIMMING: EMBROIDERY.

This trimming is suitable for ornamenting dresses; it is worked in satin and cording stitch with silk; the veining of the leaves and flowers are small beads. This design may be worked with silk of any colour.

## No. 12.—INSERTION: DARNED NET.

If worked upon fine net, this design is suitable for trimming dresses, fichus, cravats, &c.; on coarse net, darned with Andalusian wool or embroidery silk, it may be inserted between stripes of embroidery for antimacassars, &c.

## No. 13.—DESIGN: CROSS-STITCH.

The design is intended to be repeated to form borders for tablecovers, towels, &c.; it may be worked with ingrain cotton upon crash, damask, &c.; or with silk upon Berlin canvas.

No. 14.—See No. 3.

No. 15.—See No. 8.

## A STORY WITH A MORAL.

"Don't cross a bridge until you come to it." There was once a man and a woman who planned to spend a day at a friend's house, which was some miles distant from their own. So one pleasant morning they started out to make the visit, but they had not gone far before the woman remembered a bridge they had to cross which was very old, and was said to be unsafe, and she began to worry about it.

"What shall we do about that bridge?" she said to her husband. "I shall never dare to go over it, and we can't cross the river any other way."

"Oh," said the man, "I forgot that bridge; it is a bad place. Suppose it should break through? We should be drowned!"

"Or suppose you should step on a rotten plank, and break your leg, what would become of me and the baby?"

"I don't know," said the man, "what would become of any of us, for I couldn't work, and we should all starve to death."

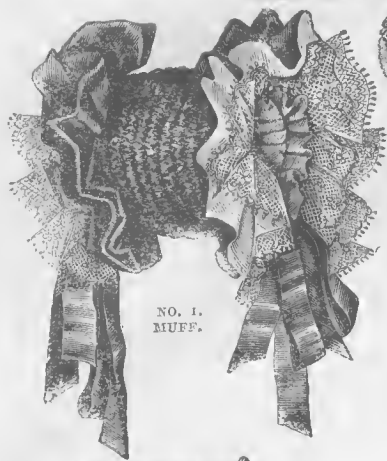
So they went on, worrying and worrying till they got to the bridge, when lo and behold! they saw that since they had been there last a new bridge had been built, and they crossed over it in safety, and found they might as well have saved themselves all their anxiety.

Now that is just what the proverb means; never waste your worrying on what you think may be possibly going to happen; don't think—"Suppose it should rain to-morrow so that I can't go out!" or, "What should I do if I should have a headache the day of the party?"

Half the time the troubles we look for do not come, and, as we have said, it is never worth while to worry about what may not happen.

THE LETTER "U."—Why not give it its right sound, instead of the insignificant one of double "o"? A great many people will insist upon saying *instiroot* instead of *institute*, *dooty* instead of *duty*—a perfect rhyme to the word beauty. They will call new and news *noo* and *noos*—a perfect rhyme to *poet* and *pews*—and so on through the dozens and hundreds of similar words. Not a dictionary in the English language authorizes this. In student and stupid the "u" has the same sound as in cupid, and they should not be pronounced *stodent* and *stupid*. It is a vulgarism to do so. When a London comic paper wishes to burlesque the pronunciation of servants it makes them call the duke the *doek*, the tutor the *tooter*, and a tube a *toob*. There is no excuse for men of tolerable education who fall into this error.





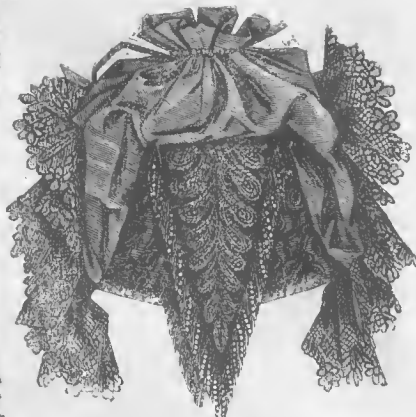
NO. 1.  
MUFF.



NO. 4.—BACK OF BALL-DRESS.



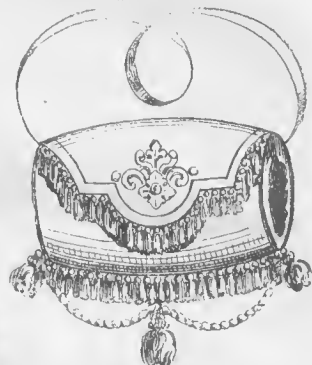
NO. 5.—FRONT OF BALL-DRESS.



NO. 2.—MUFF  
WITH SAC.



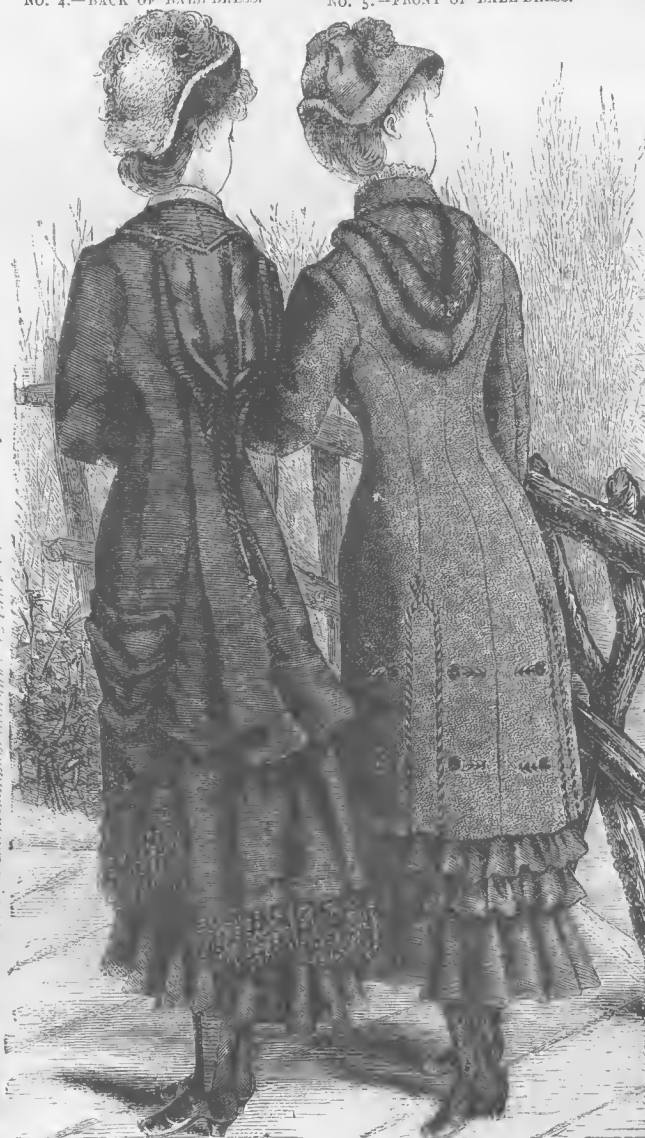
NO. 3.—SAC  
MUFF.



NO. 6.—MUFF  
WITH SAC.



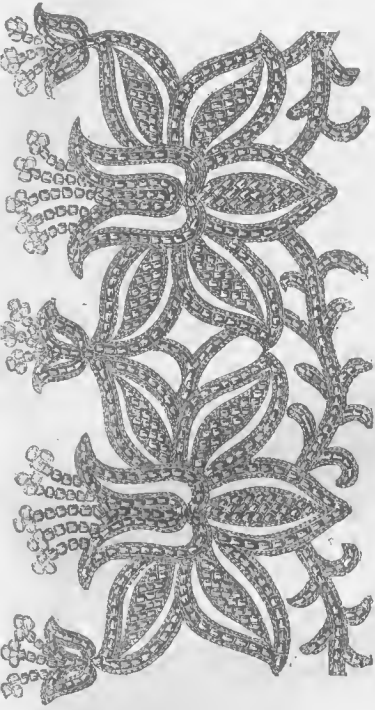
NO. 7.—HOME-DRESS.



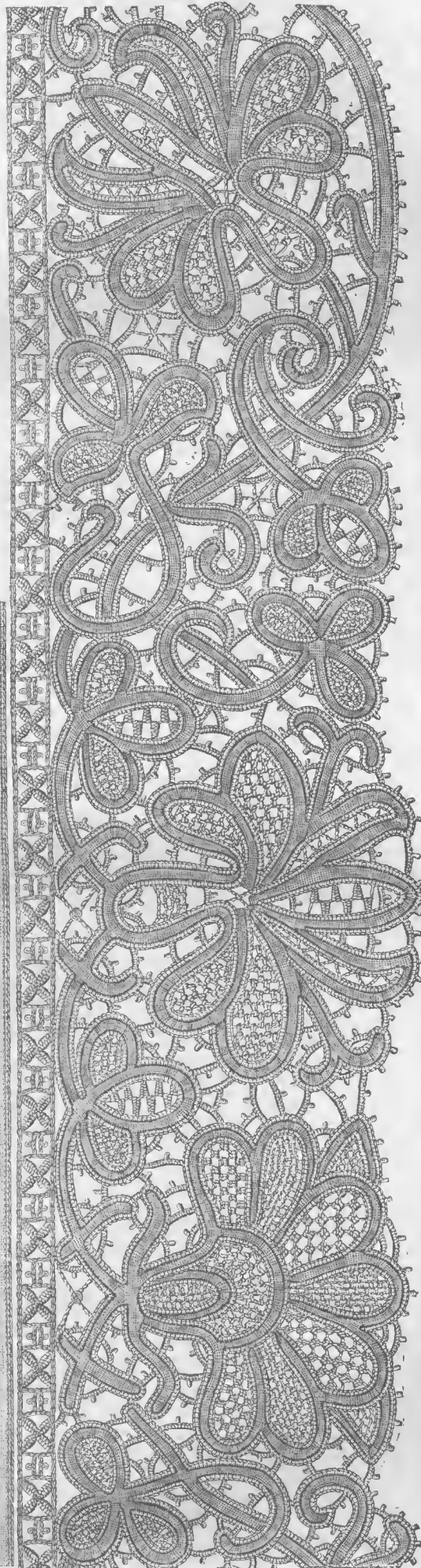
NOS. 8 AND 9.—WALKING-DRESSES FOR YOUNG LADIES OF FOURTEEN OR  
FIFTEEN YEARS OF AGE.



NO. 10.—HOME-DRESS.



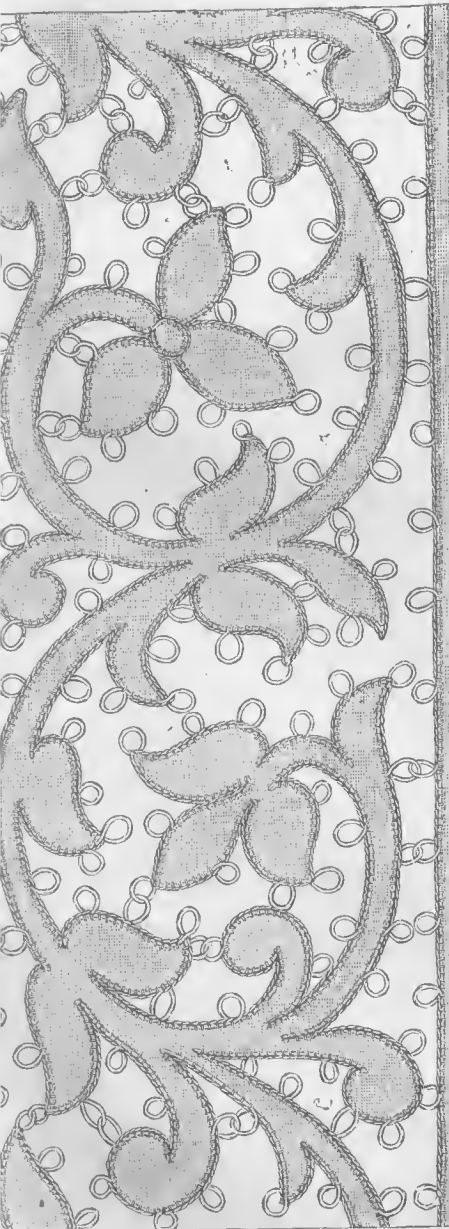
NO. 1.—EMBROIDERY FOR DRESSES,  
MANTLES, &c.



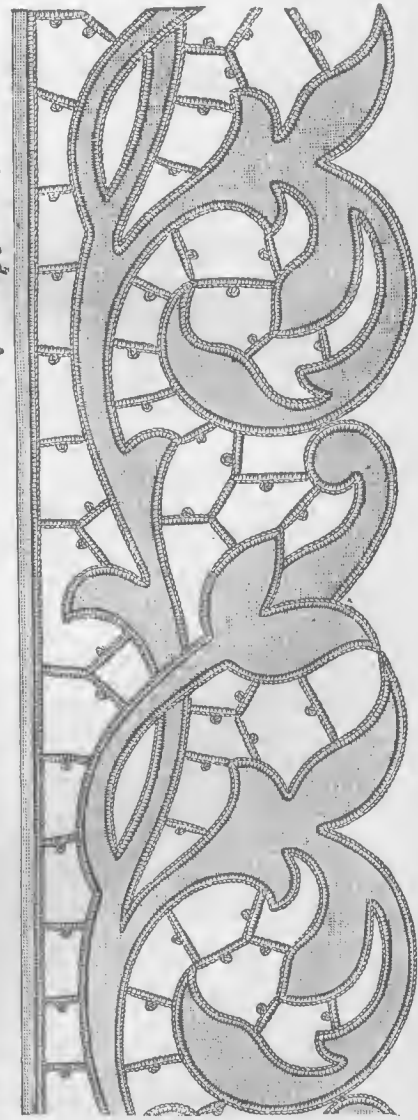
NO. 4.—POINT LACE.



NO. 2.—BORDER: EMBROIDERY.



NO. 3.—TRIMMING: ROMAN EMBROIDERY.



NO. 5.—TRIMMING: ROMAN EMBROIDERY.



# SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

### No. 13 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Dress of mulberry satin brocade, with red faille bows and torsade; pointed Swiss bodice; under-bodice and sleeves trimmed with Madras lace. Felt hat trimmed to correspond.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The dress is of gazelle-coloured cashmere, trimmed with flounces and puffings; paletot of figured wool broché, with cape, cuffs, and pockets of dark brown plush. Plush hat, ornamented with a tropical bird.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

**THIRD FIGURE.**—Walking-dress for Little Girl from Three to Four Years of Age.—The dress, which is princess-form, is of blue cashmere, bouillonné in front, and trimmed with flounces; jacket of black velvet, trimmed with lace; it fastens over the dress by a wide square tab. Plush hat, trimmed with a blue ostrich feather.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Walking-dress of peacock-blue vigogne; paletot in chesnut cloth, with sable collar and cuffs; fur toque, with a tropical bird at the left side.—Price of pattern of skirt and tunic, trimmed, 80c. Tunic, trimmed, 50c.; flat, 25c. Paletot, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Reception-dress.—The low habit-bodice, train, and skirt, are of ruby Lyons satin; the tablier, kiltings, sleeves, and under-bodice of black corded silk; fichu and revers in embossed velvet; the tablier is trimmed with rich fringe, and the train with white Chantilly lace.—Price of patterns of complete dress, trimmed, \$1.80. Habit-bodice, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Walking-dress of dark myrtle-green cashmere; mantle of black silk serge, embroidered with silk and beads, and trimmed with rich fringe. Dark-green plush hat, trimmed with a white ostrich feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Walking-dress of black cashmere; cloak of hairy twilled cloth, with facings and hood of embossed garnet velvet. Plush bonnet, trimmed with garnet velvet and feathers.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Home-dress of pheasant-brown cashmere; the corsage is laced by silk cord on a puffed satin plastron; dark brown velvet bands ornament the skirt, and may fill in the triangular opening if preferred.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Dress for Little Girl from Six to Eight Years of Age.—The skirt and scarf are of dark heliotrope cashmere; the long jacket of gray and heliotrope broché, laced down the front with silk cord.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TENTH FIGURE.**—Dinner or Evening Dress of pale eau-de-nil surah; the fan-pleatings of the train, sleeves, and neck are of rosebud-pattern embroidered cashmere, edged with kiltings of white lisse and ornamented with bouquets of different coloured roses.—Price of patterns of complete dress, trimmed, \$1.80. Pointed bodice, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress.—The skirt and jersey-bodice are of heliotrope cashmere, embroidered with silk; tunic of ruby woollen plaid, bound and connected at the side by bands of plush. Heliotrope felt hat, lined with plush and trimmed with silk tufts.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jersey-bodice, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Walking-dress of gray cloth; paletot of golden-brown tweed, trimmed with cord braiding, satin pleatings, and brandebourges, with gimp resettes. Gray felt hat, trimmed with blue plush and ostrich feathers.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Evening-dress of mauve satin striped gauze, trimmed with satin alternate kiltings of mauve and white; scarf draperies of satin, trimmed with lace and bows of wide satin ribbon.—Price of patterns of complete dress, trimmed, \$1.80.

**FOURTEENTH FIGURE.**—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress is of ruby velvet, with kilting;

scarf drapery, cape, and cuffs of flax-gray broché. Ruby plush hat, trimmed with broché.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Dinner-dress.—The fichu, corsage, under tablier, and skirt are of amethyst satin; the gathered plastron, sleeves, upper tablier, and kiltings are of Oriental silk; the whole is trimmed with white lace.—Price of patterns of complete dress, trimmed, \$1.80. Tunic, trimmed, 60c.; flat, 25c. Corsage, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Home-dress.—Jersey-bodice and kilted skirt of indigo-coloured velveteen; the jacket is double-breasted, and laced on the side; scarf drapery of ruby velveteen.—Price of patterns of complete dress, trimmed, \$1.60. Jersey-bodice, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress of leather-coloured cashmere; cloak of cloth of the same colour, trimmed with woollen fringe. Hat and hood of green satin.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Walking-dress for Young Lady from Seven to Nine Years of Age.—Skirt of iron-gray cloth, arranged in spaced kiltings, divided by a band of broché of a darker shade; double-breasted jacket of broché, fastened by smoked pearl buttons. Gray felt hat, trimmed with plush of a darker shade.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**NINETEENTH FIGURE.**—Home-dress of black faille, with pointed corselet, and tunic of embossed ruby velvet; the bodice and sleeves are trimmed with narrow pleated lace.—Price of pattern of dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Bodice and corselet, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Dinner-dress of pale olive-green Indian silk, trimmed with kiltings of the same, and bindings and revers of embossed gold-coloured plush.—Price of patterns of complete dress, trimmed, \$1.80. Trained tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET. DESIGNS IN BERLIN WORK FOR SOFA OR FOOT-CUSHION, &c.

The design may be worked on ordinary canvas, twelve stitches to the inch, and filled in, or upon Russian or Java canvas, which does not require filling. Cross-stitch is now very fashionable worked upon cloth, rep, and various other materials; where the threads of the material cannot be counted, the best mode is to place canvas over it, work through it and the material, and draw out the threads of the canvas when the work is finished. The design will be found to be very effective when worked. In next month's Part a stripe to match the cushion will be included.

## THE GIGANTIC SUPPLEMENT COMPRISES

A great variety of Parisian novelties in dress for Ladies and Children, and full-size patterns for cutting out Opera Mantilla and Bodice for Dinner or Evening Dress for Ladies.

## PARIS FASHIONS.

The great vogue which the plain, dull kind of silk, known by the name of faille, so long enjoyed is, for the time being, completely at an end. One may still wear the faille dresses one possesses, more especially if one retrims them with some breasted silk or fancy velvet, but it would be unwise to have any new dresses made of faille. Satin is taking ample revenge for the long eclipse faille caused it to suffer; and having once been given up for it, now throws it back again completely in the shade. Satin appears in every possible style. There is brilliant satin; duller satin, called *merveilleux*, of softer texture, and more akin to surah, or Indian silk; breasted satin, damassé satin, and satin with velvet patterns.

One great objection to satin is that it is not a suitable material for young girls' dresses. Faille was the only silk permitted to them in winter. Another objection is that satin is too rich-looking a material for demi-toilette dresses. The faille costume used to be a transition between a woollen dress and a very dressy toilette. The void thus left in a lady's wardrobe is for the present filled up with dresses of very fine woollen tissue, nicely made up with breasted silk, fine checked taffetas, fancy velvet, or plush. Shot glacé silks, less expensive than brocades, are also very fashionable for demi-toilette

dresses, and are trimmed with plain velvet or satin.

The tissues most in vogue, however, for elegant toilettes this winter are damask and brocade upon satin grounds. Fanciful patterns represent diamonds, hearts, spades, or clubs. More classical ones are floral patterns thrown out in artistic variety upon darker grounds. In black such tissues are as fashionable for visiting as for evening dresses. They are mixed either with plain satin, plain velvet, or plush, for two figured materials should never be combined. The princess-dress is still much worn, but slightly modified, all in one piece in front, but with basques at the back of the bodice and skirt, slightly draped in the back widths.

Woollen fabrics are innumerable; 'tartan' plaids in dull colours are much worn, mixed with plain materials for ladies, but by themselves for little girls and children. Other woollens, such as cashmere, vigogne, camel's hair, armure, rep, beige, and diagonal, are mostly trimmed with fancy wool and silk brocade, velvet, or plush.

We have promised descriptions of evening-dresses. The two following are both very novel and elegant:

An evening-dress for a young lady is of pink veiling and surah of the same colour. The round skirt (of veiling) is ornamented with three draped scarfs of surah, placed each above a pleated flounce of the veiling. Each scarf is arranged into a large bow without loops, which terminates it upon the left side. The last scarf conceals the lower edge of the bodice, which is very long, and opens over a pleated plastron of surah; semi-long sleeves, finished with a frilling, headed with a scarf of surah, finished with a large bow.

A dinner-dress is of white surah, trimmed with breasted silk, in a violet pattern of flowers over a white satin ground. The front of the skirt, pleated lengthwise, is trimmed with three rows of violet silk fringe, with network heading. It is finished round the bottom with a pleated flounce. The square train is bordered with a similar flounce, put on double, that is, edge opposite edge. Upon each side of this train there is a deep revers of breasted silk fastened down with a bow, finished off with tassels. These revers are continued over the bodice and round the open neck. Bows and tassels are placed upon the left shoulder; semi-long sleeves, with revers of breasted silk.

For little girls, evening-dresses of cream white, pale blue, or rose-coloured nun's veiling, are simply trimmed with satin rouleaux of the same colour. The bodice is open in front à la vierge, gathered and finely shirred in at the waist. The dress is *en princesse* at the back, and slightly draped. In front the bodice has a peaked or rounded basque, and the skirt is pleated all the way down.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 56.

### No. 1.—MUFF.

The muff is of chocolate satin, gathered in small puffs; it is lined with old-gold satin, and is trimmed with coffee-coloured lace and loops of ribbon.

### No. 2.—MUFF WITH SAC.

The muff is of black embossed velvet, with pointed drape of velvet, embroidered with silk or beads and edged with fringe; the sac is of black satin, trimmed with deep black lace.

### No. 3.—SAC MUFF.

The muff is of fur, trimmed with coffee-coloured lace, black silk cord, and tassels.

### NOS. 4 AND 5.—BALL-DRESS.

The dress is shown in different materials; No. 4 is of checked pale pink barege, with plush bodice and draperies, trimmed with kiltings of barege, bouquets of blush roses with velvet foliage, and bows of ribbon. No. 5 is of pale blue gauze, with draperies and bodice of satin, trimmed with kiltings of gauze, ribbon bows, and trails of half-blown tea-roses, buds, and foliage.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

### No. 6.—MUFF WITH SAC.

The muff is of black velvet, trimmed with fringe, silk embroidery, cord, and tassels.

### No. 7.—HOME-DRESS.

The dress is of myrtle-green cashmere; the three scarf draperies and the jacket-bodice are lined and bound with red silk, which is finished by four rows of machine-stitching; the draperies are turned up at the sides to display the



lining.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

#### No. 8.—WALKING-DRESS FOR YOUNG LADY OF FOURTEEN OR FIFTEEN YEAR OF AGE.

The skirt and polonaise are of fine gendarme blue cloth, trimmed with chenille fringe: the hood is lined with satin of the same colour. Gray felt hat, trimmed with blue plush and feathers.—Price of patterns of complete dress, trimmed, 80c. Polonaise, trimmed, 60c.; flat, 25c.

#### No. 9.—WALKING-DRESS FOR YOUNG LADY FROM FOURTEEN TO FIFTEEN YEARS OF AGE.

Skirt of dark ruby cashmere; paletot of fawn-coloured cloth, trimmed with silk cord and buttons; hood lined with tiger-spotted plush. Beaver hat to match the paletot, trimmed with ruby plush ribbon and silk tufts.—Price of pattern of paletot, made up, 50c.; flat, 25c.

#### No. 10.—HOME-DRESS.

The dress is of brown woollen material, with a woollen plaid border, which is used as trimming for the tunic and bodice; the waistband and collar are fastened by silver buckles.—Price of pattern of dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 5527.

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

#### DESCRIPTION OF

#### FANCY-WORK ENGRAVINGS, Page 57.

#### No. 1.—EMBROIDERY FOR DRESSES, MANTLES, &c.

The design is in chain-stitch; it is worked with silk and beads. Embroidered bead-trimmings are more fashionable than ever this season.

#### No. 2.—BORDER: EMBROIDERY.

This design is intended to be used for trimming dresses; it is worked with silk in chain-stitch and small jet beads.

#### Nos. 3 AND 5.—TRIMMINGS: ROMAN EMBROIDERY.

These trimmings (insertion and lace) are suitable for ornamenting cooking-aprons of holland; the work is very simple and is extremely effective. It is necessary to trace the design upon the holland, for which purpose the simplest way is to place carbonic paper on the material, and the design over that; pin firmly upon a board, trace the outline of the design with a hard pencil or agate-point; a distinct impression will be thus left upon the material. The design is worked round with buttonhole-stitch; the bars are not worked into the material, but in the same way as buttonhole-bars in point lace. The superfluous material must be cut away with a pair of very sharp scissors; coloured cambric or ribbon should be placed under the embroidery.

#### No. 4.—POINT LACE.

MATERIALS REQUIRED FOR ONE YARD: 11 yards of braid and 3 skeins of thread.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 5527. Prices upon application. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

#### No. 5.—See No. 3.

**DO NOT DECEIVE THEM.**—When the children are ill, don't tell them that the medicine is "nice" when you know it is positively nauseous; do not induce them to swallow the dose under the pretence that it is "good." Children never forget white lies of this sort, and their confidence, once shaken, never regains firmness. Better by far tell them the simple truth, that it is disagreeable, but necessary to their health, and you desire them to take it and at once. Ten to one they will swallow it with half the trouble of coaxing and worry of words, and love you better for your firm, decided manner. Don't teach the children by example to tell white lies to each other and to their neighbours. Guard your lips and bridle your tongue, if you desire to have the coming generation truthful.

## SECOND LOVE.

BY THE AUTHOR OF "IN HIS POWER," "ENTANGLED," "GWIN," ETC. ETC.

### CHAPTER XXIV.

ETHEL BRAVES THE EARL.

SINCE Bertie had quitted Castletowers his name had never been mentioned by the Earl. Whatever he felt, there appeared no difference in his manner or pursuits after that one outburst when his nephew left.

Ethel had not dared to break the silence, though eagerly she wished to. She had an idea that the Earl really liked Bertie, and thus hoped he might yield on finding matters irrevocable. Lord Castletowers, however, showed no sign of doing so, and Ethel's only consolation was that Eaton had not been summoned.

Eaton had not been summoned for the reason that the Earl did not like him. He was conceited, supercilious, and cynical. On finding his uncle had selected Bertie for an heir instead of himself, Eaton had taken no care to hide either of these attributes in the Earl's presence. Indeed, bitterness and jealousy had rather augmented them, owing to which Lord Castletowers had pronounced him a most disagreeable young man.

He still thought him so, and was in no hurry to have him at Castletowers. Nevertheless, his determination that he should take Bertie's place as his heir was none the less firm.

Ethel did not know that; therefore, in her fond, sisterly affection, she yet hoped for her brother, though she had not the courage to mention even his name in the Earl's presence, despite the deep longing possessing her to do so.

But on the morning after that pleasant evening at the Brompton villa, Ethel felt almost brave enough for anything. Perhaps it was the meeting with Stanley that had made her more courageous.

Certainly Stanley was the cause. He had spoken so kindly, yet so gravely, of Bertie's state of health, that the sister's anxiety had taken a little alarm.

"You don't think he is seriously—dangerously ill—Mr. Dale?" she had gasped, her eyes on his face.

"Assuredly not dangerously. He is only feeling the effects of a life to which he is so unused. Another man would laugh at the troubles that irritate him. Besides—you will not mind, Miss Carr, my speaking so of Bertie's affairs?"

"Mind! Oh! Mr. Dale, I think it is so kind of you to do so! You are indeed, as he says, his best friend."

There was a thrill in the girl's voice, so truthful and full of feeling, that touched the lieutenant. He looked down at her as she was glancing up at him.

Ethel took that look into her dreams; while Stanley thought nothing was so beautiful as the expression of the eyes of a true, fond woman, though the fondness dwelling there is for a brother, not a lover.

"Then I was going to say," he proceeded, smiling, "that Bertie is learning the difficult lesson of living upon nearly half the income he has been accustomed to. My fear is that it may bring troubles that, to one of Bertie's delicate, sensitive constitution, create much suffering."

"You mean, Mr. Dale, debt?" said Ethel, timidly.

"Yes, Miss Carr, I do fear it—fear that, unconsciously, Bertie may drift into it; and his health is not of a nature to battle with its troubles."

"I know what you mean, Mr. Dale," said Ethel, in a low tone. "They are living beyond their income, though Muriel is a good house-keeper."

"She is the best, the——" began Stanley, with enthusiasm, but checked himself quickly, "kindest wife Bertie could have had," he added.

"So I think. But to go back to Bertie," she persisted; "if not dangerously ill now, trouble might make him so? He could not fight against it; he would yield, sink beneath it? That is what you mean?"

"No; what I fear. But because I have spoken so freely you must not think such a result is certain," smiled the lieutenant, more cheerfully. "Prevention is better than cure has ever been a favourite saying of mine. And you and I, Miss Carr, must try to prevent."

"Indeed I will," answered Ethel, earnestly. "And I ought to, being his sister while you do so much as his friend."

"You overrate my actions," he smiled. "But we will form a compact—a conspiracy—eh, and save Bertie?"

She agreed, smiling at him as she put her little hand in his.

Soon after they parted, and Ethel thought much of what Stanley had said about Bertie. The harass of his present life, to which he was unaccustomed, and which might grow worse instead of better, would kill him! Could she do nothing? She would try. She would speak to the Earl. He ought to know how matters were. If he were yet stern, then she was not to blame. She had at least raised her voice in her brother's behalf.

"Uncle," she remarked, with an effort, the next morning at breakfast, "Bertie is very ill."

"Who?" ejaculated the Earl, glancing up darkly from his papers. "I thought, Ethel——"

"That you had forbidden his name to be mentioned, dear uncle," she interrupted, staunchly, so hopeful to have news to tell Stanley. "Yes; and feeling you had some cause to complain, I have obeyed you. But I thought it right to let you know what you could not ascertain yourself. He is ill!"

"Very?" rejoined the peer, drily. "I saw him in Piccadilly yesterday."

"You saw him, uncle?" exclaimed Ethel.

"I did. In London men cannot help meeting. He did not look very ill to me. When men are so they generally keep their bed—at least their house."

"Oh! uncle," remarked Ethel, earnestly, bravely resolved not to let this occasion slip, "those are not always the worst illnesses. There are others that undermine the constitution until, to the surprise of all who have not been close observers, it collapses."

The Earl gave an angry, impatient movement of the head. Ethel would not heed—at least he was listening; so she went on:

"This is Bertie's case. His new mode of life——"

"Is of his own selection?"

"That is true, uncle. He has but himself to blame; yet it is no less killing him."

"Pshaw! Pray do not get sentimental, Ethel. He has to work now, after a life of idleness and luxury. In the end it will do him good, I don't doubt. His future was in his own hands. The idleness and luxury might have continued; he refused. The result he must bear. As he made his bed, he must lie upon it."

"And will, uncle! Do not, please, imagine he complains—never! Nay, what he has done he would do again for the woman he has made his wife. Uncle dear, I think if you had ever married, you would have judged Bertie more leniently."

The Earl angrily rose from his chair and stood on the hearthrug.

"I think—please don't be angry with me—that you would own he had some excuse if you were to see his wife. She will prove a true and fond one, as also a kind, self-sacrificing nurse, for Bertie is indeed ill. Ask Mr. Dale—he is in town."

"I shall always be happy to see Mr. Dale," responded Lord Castletowers, "but it must be with the clear understanding my nephew is never made the subject of conversation. As for Mrs. Herbert Carr, I have small respect for a woman who would let the man she loves ruin himself for her."

"Oh! but, uncle, she did not. She never would have permitted it had she known!" cried Ethel, eagerly. "Bertie, aware of that, hid it from her. He made her think Eaton all along had been your heir. It was I who accidentally informed her of the truth, and you should have seen her weep, and accuse herself of ruining Bertie; though of course she was innocent. Oh, uncle! if——"

The Earl stopped her by an authoritative motion of the hand.

"Enough!" he remarked, coldly. "I request, Ethel, this subject is never renewed between us. My decision is irrevocable. I permit you to follow your own course regarding your brother—let that content you. Allow me to follow mine."

And taking up the *Times*, Lord Castletowers quitted the room.

"At least I have done my best," thought Ethel, "and uncle has heard me. I never believed he would even do that. Who knows? It may have set seed from which good may come? At any rate, I shall have something to tell Stanley—I mean Mr. Dale," she added, blushing, as though someone had heard her thus familiarly utter his Christian name.

Then, her heart much lighter, Ethel drove to Regent Street, to make some purchases—necessary ones only, for she had determined to economize her quarterly allowance that she might aid Bertie.



NO. 1.—BALL-DRESS.

NO. 2.—EVENING-DRESS.



NO. 1.—SLEEVELESS JACKET: CROCHET.



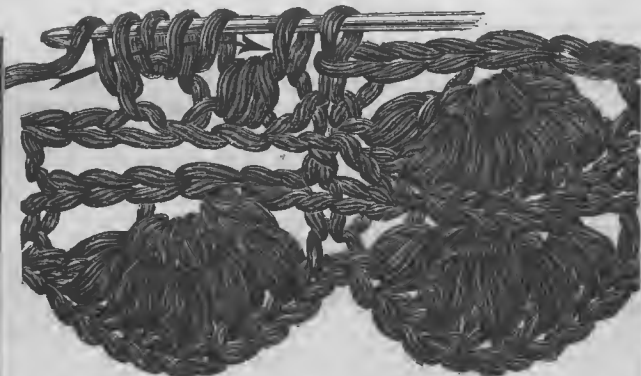
NO. 2.—PELERINE: CROCHET.



NO. 3.—BACK OF NO. 1.



NO. 4.—TRIMMING FOR DRESSES.



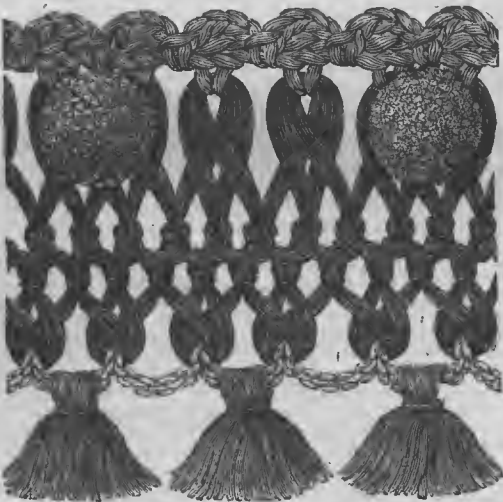
NO. 5.—BORDER FOR NO. 2.



NO. 6.—DETAIL OF NO. 2.



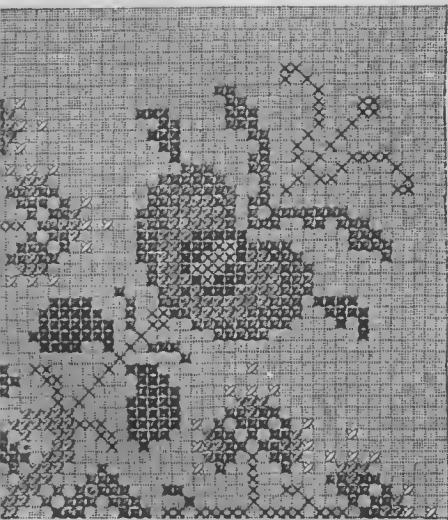
NO. 7.—BORDER: KNOT-STITCHES.



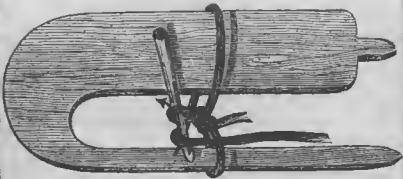
NO. 8.—FRINGE: CROCHET AND FORK-WORK.



NO. 9.—DETAIL OF NO. 1.



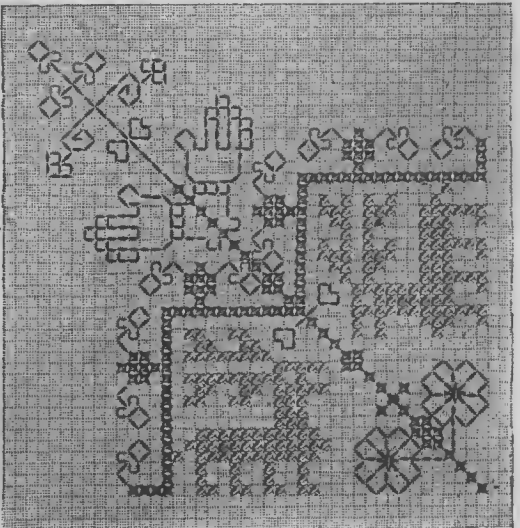
NO. 10.—CORNER: CROSS-STITCH.



NO. 11.—DETAIL OF NO. 8.



NO. 12.—DETAIL OF NO. 8.



NO. 13.—CORNER: CROSS AND ITALIAN STITCH.



## PARIS FASHIONS.

FIGURED materials are all the fashion this winter. Some mantles are made of very handsome matelassé cloth, imitating in a cloth tissue the patterns of silk brocades, such as dots, olives, small flowerets, leaves, or large flowers.

For elegant mantles the real silk brocades are used, and made up into Directoire pelisses, gathered in round the neck, lined with some bright colour, trimmed with chenille fringes, headed with jet, feather, fur, sealskin, &c. Cloths of English manufacture are much employed for carriage-wraps, or for going out of an evening. A great many ladies, however, prefer a handsome Indian shawl as an evening or carriage wrap. The large cloaks we mean are lined with quilted silk or with fur; they are very little trimmed, but always fastened with rich silk cords. For useful cloaks the fabrics generally adopted are woollen, either plain or plaided, but always of dull tints, grayish or brown, with a cape or hood, or both; the hood is lined with coloured satin or plush.

Plaid costumes are still fashionably worn by those who are fond of that style; but bright colours should be avoided, and the costume should be trimmed with old-gold, seal-brown, or blue satin. Bonnets matched to such dresses are ornamented with shaded or speckled feathers made to order from a sample of the material; but in that case one gets condemned to wear always the same dress and the same bonnets, and for this reason a costume mainly composed of some self-coloured material is more useful to ladies who cannot afford to have a large number of dresses.

Minousine, cheviot, vigogne, and double cashmere are the best of plain woollens; in plaid, Scotch tartans are undoubtedly the most durable. For ladies who spend the winter in the country, and walk and drive about a great deal, the most sensible style of dress, and one which fashion must patronize this season, is the short round dress of thick woollen material, such as molleton cloth, vigogne, and thick hairy cloths—rustic-looking, but *chic* notwithstanding—in such shades as iron-gray, brown touched up with red and green, old-ash colour, snuff colour, and so on; for walking, the long redingote of cloth, with plush-lined hood; for driving, the ample dark-coloured plush cloak, lined with red, orange, old-gold, or cabbage-green plush. By way of hat, a sealskin toquet or a plush cap, ornamented with the breast-feathers of a China pheasant, or with two parroquets placed beak to beak; or again, a broad-brimmed hat, shaded with curled ostrich feathers. Carriage-rugs are of handsome fur, dark or light, lined with red or white cloth.

A visiting-costume is a great desideratum at this time of the year. There is one which is particularly elegant and tasteful. It is of seal-brown satin cloth and silk plush of the same shade. The short skirt is of cloth, edged with fine satin flutings; above this falls a second skirt, very short, cut out into square blocks, with fan-shaped satiu flutings in the spaces between. The upper part of the tablier is quite plain, covered with silk plush; in the lower part a large drapery of cloth, commencing from the left hip, is pleated across the front, and fastened back upon the right side; at the back, another drapery falls over two deep revers of plush. The cloth bodice, with a small basque forming a short coat with hollow pleats, and fastened with a row of fine brandebourgs of passementerie. Double collar, half cloth and half satin; the cloth mantle to match, in the visite shape, with a seamless sleeve, edged with a deep band of plush, and fastened with a treble silk cord beaded with amber, passing across the chest, and fastened with a rich agrafe to match. Small muff of cloth, trimmed with crêves of satin, with large bow of the same, in which nestle three gray birds with crimson heads. The bonnet is a small capote with cloth crown, draped plush border, satin strings and trimming of amber, and seal-brown feather-tips. A most lady-like *tout ensemble* for a promenade or visiting costume.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 72.

## No. 1.—BALL-DRESS.

The skirt is of cream-coloured silk grenadine, covered entirely with narrow kiltings; scarf drapery of satin of the same colour knotted under a bouquet of damask rosebuds and foliage; pointed bodice of ruby plush, with sleeves of grenadine and berthe of cream lace; the muff, which is one of the

novelties of the season for the ballroom, is intended to hold the handkerchief and fan whilst dancing; it is of ruby plush, trimmed with lace and flowers to correspond with the dress; the long gloves are finished at the top with a wreath of small crimson flowers and bows of ribbon.—Price of patterns of complete dress, trimmed, \$2. Pointed bodice, trimmed, 60c.; flat, 25c.

## No. 2.—EVENING-DRESS.

The skirt is composed of pleated flounces of pale blue gauze, finished with wide revers and pleated ivory-coloured lace, with scarf drapery caught up at the side under a loop and bows of wide satin ribbon; satin bodice, trimmed with pleatings of gauze and bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.80. Pointed bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 8527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 73.

## Nos. 1, 3, AND 9.—SLEEVELESS JACKET: CROCHET.

MATERIALS REQUIRED:  $\frac{3}{4}$  lb black double Berlin wool, 1 oz scarlet Shetland, bonehooks (Nos. 9 and 13, Walker's gauge).

This jacket is suitable and comfortable to be worn during the cold weather under the loose cloaks that are now so fashionable, and no difficulty will be found in shaping if a paper pattern is cut the exact size, and the work placed upon it from time to time, to see where the increase and decrease is necessary. The pattern should be cut to fit tightly, as crochet stretches very much. The jacket consists of four pieces—two for the front and two for the back; it is worked lengthwise; only one pleat is necessary to form the waist. With the Berlin wool and hook No. 9, four stitches and three worked rows form an inch, so that no difficulty will be found in calculating the number of stitches required. Commence at the armhole with twenty-five stitches for an ordinary-size jacket.

1st Row: One double into each of the chain-stitches, one chain, turn.

2nd Row: One double into each of twenty-six stitches, one chain, turn; continue to work in this way, increasing one stitch at the end of every row, until you have worked down to the waist, then work as many chain as are required to reach the bottom of jacket—about thirty stitches will be required; work on all the stitches, still increasing one in every other row at the shoulder until you have worked to the top of the slope, which is in all about fifteen rows.

Now commence the fancy pattern which simulates the square collar, and is worked as shown in detail pattern No. 9. When within eleven stitches of the shoulder, work with the Shetland and Berlin wool together two trebles into each of two stitches of the last row but one, one double into each of six successive stitches of last row, two trebles into the two next stitches of last row but one, one double into next stitch of last row. The following is a plain double row:—

In the 18th Row: Work the pattern to simulate the collar as described for the 16th row, beginning the pattern eight stitches nearer the waist.

19th Row: Double.

20th Row: Like 18th row.

21st Row: Double.

22nd Row: Like 18th row.

23rd Row: Work thirty double stitches only below the waist.

24th Row: Twenty-five doubles.

25th Row: Twenty doubles.

26th Row: Fifteen doubles.

27th Row: Ten doubles.

This finishes the half-back of jacket. The second half is worked to correspond.

The fronts are begun at the edge, and worked towards the side with the pattern shown in No. 9.

Make a chain the length required.

1st Row: One double into every stitch. Work as directed for the collar with pattern shown in No. 9 until you have five rows worked.

Continue the pattern, increasing one stitch for the throat at the end of every other row.

To shape the waist, pass over twenty-four

stitches in the waist without working, work on the upper stitches to form the bosom of jacket, and the lower for the basque. Commence each row four stitches farther from the waist each time, so that the pleat may be gradually shaped, until you have seven pattern rows in the widest part; then work straight down with one double into every stitch, decreasing one stitch at the beginning of every row to slope the shoulder and basque, until you have the width required at the waist; work the bottom of this piece as described for the bottom of back. The other front is worked in the same way, but take care to keep the fancy pattern for the opposite side.

Sew up the four parts on the wrong side with a needle and wool; three rows of point Muscovite are worked round the jacket and armholes. Point Muscovite is worked as follows:

1st Row: One double into a stitch, draw up a loop through next stitch, three chain. Repeat from the beginning of the row.

In the next row work up the three chain through the double, so that it comes between two loops of chain of last.

To make the button-holes up the right side of front; when working the second row of point Muscovite, instead of working the chain into the last row, work two chain, pass over two stitches, and continue the pattern into the next stitch; eight button-holes are required. A crochet edge is worked thus round the outline of fancy pattern on the bodice, and round the armholes one double into a stitch, four chain, one treble into the first, pass over two stitches, and repeat.

## Nos. 2, 5, AND 6.—PELERINE: CROCHET.

MATERIALS REQUIRED:  $\frac{3}{4}$  lb pale blue Berlin wool and a tricot hook (No. 10, Walker's Bell gauge).

This pelerine is worked in stripes, two rows of shell-pattern and two of double crochet. The wool is broken off at the end of every row; and the next row is begun at the right-hand side.

Commence at the neck with a chain of seventy-five stitches. The increase is made by working two stitches into the first and last stitches, and three into the centre stitch of every row.

1st and 2nd Rows: Double stitches; making the increase as directed in each row.

3rd Row: Work up five loops through the first stitch, draw through all the loops on the hook, one chain (this is to make a stitch), \* draw up a loop through the centre of last cluster, one through the last loop of cluster, and one through each of two next stitches (see design), draw through all the loops on the hook together, one chain. Repeat from \*. At the point of pelerine work one shell-pattern into each of the three centre stitches, work as described to the end of the row, then work up five loops into the last stitch, and draw through all the loops on the hook together.

4th Row like 3rd row. These two stripes are repeated until the pelerine is the size required.

For the border, which is shown in No. 5, and which is worked separately, make a chain twice the length required to go round the bottom of pelerine.

1st Row: One double into a stitch, two chain, \* turn the wool over the hook, pass over one stitch, draw up a loop through the next stitch, turn the wool round the hook, draw up another loop through the same stitch, draw through four loops together, repeat from \* four times more, draw through all the six loops on the hook together, two chain, pass over one stitch, and repeat from the beginning of the row for the entire length.

2nd Row: One double into double of last row, ten chain. Repeat.

3rd Row: Like first row, working the double stitches into the doubles of last row.

The border is sewn by a needle and wool round the throat and bottom of pelerine; one scallop-row of the same pattern is sewn up the front; it is fastened at the throat by a button and loop of elastic.

## No. 3.—See No. 1.

## No. 4.—TRIMMING FOR DRESSES, &amp;c.

This trimming is suitable for ornamenting dresses, mantles, &c. It is composed of a wide pleating, lined with silk. The heading of each pleat is drawn down, so that the silk lining forms a scallop. The trimming is headed by a narrow kilting of the material, and edged with a narrow silk kilting.

## Nos. 5 AND 6.—See No. 2.

## No. 7.—BORDER: KNOT-STITCHES.

This border is suitable to be worked round doilies, &c. It is worked entirely in knot-stitches with crewel or silk of two colours. Directions for working knot-stitches will be found in our Crewel Embroidery Supplement, which was presented with the April Part, 1877.

## Nos. 8, 11, AND 12.—FRINGE: CROCHET AND FORK-WORK.

The fork-work for this fringe is made on a fork, as will be seen in Illustrations Nos. 11 and 12; no difficulty will be found in working it if attention be paid to these illustrations. Make a loop of Andalusian wool, pass it over the narrow side of the fork, turn the fork, and you will have a loop over the wide side; draw up a loop through the first loop on the hook (see Illustration No. 11), \* turn the fork, draw up loop through the wide loop (see No. 12), draw through both loops together, turn the fork, draw up a loop through the narrow loop, draw through both loops on the hook together. Repeat from \* for the length required.

For the crochet heading, which is worked with a lighter colour of wool:

1st Row: One double into two of the wide loops of fork-work together, turning the loops as shown in Illustration No. 8, two chain. Repeat.

2nd Row: One double under two chain, three chain. Repeat.

For the edge, work one double into two of the small loops together (see design), five chain, repeat; strands of wool about one and a half inches deep are knotted into the loop of five chain to form tassels; a little ball of the lightest shade of wool is sewn under the heading at equal distances. Directions for making these balls will be found in the description of Perambulator Apron in No. 866.

## No. 9.—See No. 1.

## Nos. 10 AND 13.—CORNERS: CROSS AND ITALIAN STITCH.

These designs are suitable to be worked in the corners of antimacassars, table-covers, towels, &c., on crash, Roman satin, or Russian Canvas. The material used for the work must depend on the material used for the foundation. On linen foundations, ingrain cotton; but for Roman satin or Berlin canvas, crewel or embroidery silk is used.

## Nos. 11 AND 12.—See No. 8.

## No. 13.—See No. 10.

## KNITTED MITTEN.

This mitten is suitable for a hand that will take a 7 or 7½ ladies' glove. It is to wear over the glove. If a small size is required, Andalusian wool and pins No. 15 may be used in place of the Berlin wool. Double Berlin wool and pins No. 14 will work out a large size for a gentleman's mitten. The directions are very simple, and the mitten is a particularly easy one to knit.

Materials: 1½ oz Berlin wool; two pins No. 14 and four pins No. 15 (Walker's gauge).

For the left-hand mitten, cast on fifty-five stitches with the No. 14 pins, forty of which form the hand, and fifteen the ribbed wrist.

Always slip the first stitch of each row.

1st Row: Knit.

2nd Row: Knit forty, purl fifteen.

3rd Row: Knit.

4th Row: Knit forty, purl fifteen.

5th Row: Purl fifteen, knit forty.

6th Row: Knit.

Repeat from the first row till you have 101 rows.

Then begin the thumb:

102nd Row: Cast off from the top of the hand fourteen stitches, knit twenty-five, leave the ribbed wrist stitches on the pin until the mitten is finished.

103rd Row: Knit twenty-six, cast on the same pin ten stitches.

104th Row: Knit twenty-five; make one, knit two together at the back, turn.

105th Row: Knit one, knit the made stitch at the back, knit the remaining stitches of the row plain.

106th Row: Knit twenty-four, make one, knit two together at the back, leave the other stitch on the left pin, turn.

The 105th and 106th rows are now repeated alternately, with this difference, you knit one stitch less in each row until you have ten stitches to knit before the make one, knit two together at the back, and leave one on the left-hand pin.

136th Row: Knit thirty-six.

137th Row: Knit thirty-six.

Cast off, sew up the thumb as far as the opening, then sew the sides of mitten together. With three pins (No. 15) pick up the between stitches round the top of hand of mitten, and purl for six rounds, east off.

Any small embroidery pattern may be worked in these rounds, and up the back of mitten if preferred.

For the right-hand mitten: Cast on fifty-one stitches, knit two plain rows.

3rd Row: Knit ten.

4th Row: Turn and knit the ten stitches.

5th Row: Knit nine, make one, knit two together at the back, taking the second stitch of the two together from the left-hand pin.

6th Row: Knit one, knit the made stitch at the back, knit the rest.

The 5th and 6th rows are repeated alternately, knitting one stitch more in each alternate row previous to the make one, until you have increased to twenty-five stitches in the 35th row, when you make one, knit two together at the back, and knit nine from the left-hand pin.

36th Row: Knit back plain.

37th Row: Cast off ten stitches, knit twenty-six.

38th Row: Knit back the twenty-six stitches, cast on fourteen stitches.

39th Row: Knit.

40th Row: Repeat from the first row of the left-hand mitten until you have 101 rows at the wrist.

Finish the right-hand mitten as described for the left.

## THE HOME.

## COOKERY.

TO MAKE A TRIFLE.—The whip to put over the trifle should be made the day before it is required, as keeping it for a day improves the flavour and makes it more solid. Put into a large bowl 3 oz pounded loaf sugar, the whites of two eggs, one pint of cream, and a small glass of sherry or raisin wine. Whisk these ingredients well in a cool place, and take off the froth with a skimmer as fast as it rises, and put it on a sieve to drain; continue the whisking until there is sufficient of the whip, which must be put away in a cool place to drain. For the trifle, place six small sponge-cakes, twelve macaroons, and two dozen ratafias at the bottom of the trifle-dish; pour over them half a pint of sherry, or sweet wine, mixed with six table-spoonfuls of brandy, or if this is considered too much, a little less brandy and more wine; the cakes should be well soaked. Over the cakes put the grated rind of a lemon, about 2 oz or 3 oz sweet almonds, blanched and cut into strips, and a layer of raspberry or strawberry jam; make a good custard, and pour over the cakes; then heap the whip lightly over the top as high as possible, and garnish with strips of bright currant jelly, crystallized sweetmeats, or flowers.

ORANGE MARMALADE.—Allow the same weight of lump sugar as of oranges; cut the oranges in half, and take out the inside, removing the pips and skin that separates the quills, leaving only the juice and pulp; wash the inside skin in a little water, and put it to your pulp; the rinds must be boiled about four hours in plenty of water, changing it once, or it will be too bitter; when sufficiently boiled, cut in small pieces; next boil the pulp, juice, and sugar together for half an hour, then put in the pieces of rind, and boil for four or five minutes.

MAIDS OF HONOUR.—Beat 1 lb powdered loaf sugar with the yolks of twelve eggs in a mortar, 1 oz blanched sweet almonds, and twelve bitter, and four table-spoonfuls of orange-flower water; the almonds must be mixed in just before the patty-pans are filled; line your patty-pans with good puff paste, put in the mixture, and bake in a moderately heated oven.

AIR AS A STIMULANT.—The exciting and stimulating properties of pure oxygen are well known, and everyone has felt the invigorating influence of fresh air; yet little practical application has been made of these beneficial properties of a substance so cheap and universal. When the body is weak, the brain fatigued, and the whole system in a state of lassitude, just go into the open air; take a few vigorous inspirations and expirations, and the effect will be instantly perceived. The person trying the experiment will feel invigorated and stimulated, the blood will course with freshness, the lungs will work with increased activity, the whole frame will feel revived, and nature's stimulant will be found the best.

## ONE THING AND ANOTHER.

A PLEASANT REFLECTION.—A pretty girl's face in a glass.

THE REAL OWE-DE-COLOGNE.—The debt on the cathedral.—Punch.

"THAT puts a different face on it," as the boy said when the ball struck the clock-dial.

UNHEALTHY EMPLOYMENT.—The occupation of a reviewer. At his best, when at work, he is always in a critical condition.—Punch.

"WHAT is light?" asked a schoolmaster of the booby of a class.—"A sovereign that isn't full weight is light," was the prompt reply.

A YOUNG lady sent a poem, entitled "I Cannot Make Him Smile," to a newspaper. The editor ventures to express the opinion that she would have succeeded had she shown him the poem.

CURIOUS TRANSFORMATIONS.—When a pretty bonnet becomes a pretty woman; when a man turns a horse into a pasture; when the door is found to be ajar.

AUGUSTUS DABBLE (artist): "Don't you think it is about time I exhibited something?"—Severe critic (examining Dabble's latest production): "Yes, a little talent, for instance."

ADDING INSULT TO INJURY.—"Mamma, isn't it very wicked to do behind one's back what one wouldn't do before one's face?"—"Certainly, Effie!"—"Well, baby bit my finger when I was looking another way!"—Punch.

SCALELESS.—A friend said to a grocer who had retired from business, "My dear fellow, you are looking thin! Idleness does not agree with you."—"Well, no," innocently responded the grocer; "I don't weigh as much as I did."

"THERE'S no use talking, I'm going to get married," said a bachelor acquaintance, the other day, while busily engaged in sewing. Here I have worked just twenty minutes by the watch trying to get this needle threaded, and then, just as I succeeded, I pulled the thread out. Finally, I got it threaded, and now, after sewing on this button good and strong, I find I've got it on the wrong side, and now I have my work all to do all over again."

## ON THE SHORE.

Oh! spaces enchanted sea,  
I lie beside your waters curl'd,  
With snowy foam-flakes lightly hurl'd  
About the shore-ways of the world;  
Your languid, purple mists are fur'd,  
d roll'd along the far cliff heavily.

Oh! spaces of enchanted sky,  
I swoon for uttermost delight  
At your sweet blueness, deep as night;  
And pure as driven foam is white,  
Wherein the faint clouds trail their flight,  
Or blown by wayward winds, in wreath'd fleeces lie.

Oh, sea! oh, sky! lost each in each,  
I fail for wonder of your blue;  
I marvel—and I would I knew  
Which is the fairer of the two;  
Your loveliness hath pierced me through  
With thoughts that lie beyond the veil of speech.

A. L. M.

COLONIAL COURTING.—"How did you manage to win her affections so quickly, Dan? The recipe's worth knowing."—"Oh, that was simple enough!" replied he. "The first night I arrived at the lodging-house in Auckland I found myself sitting next to a young woman at supper, who I soon found was one of the newly-arrived emigrants. I looked her over, and saw a round, strong, cheery-looking lass with a laughing face, and thought she'd do. I didn't know how to go foolin' around her to find a soft place, but just spoke a word or two with her, and when we came out into the passage, gave her a squeeze and a kiss. Says she, 'How dare you?'—Says I, 'I wants to marry you, my dear.'—'Marry me!' cries she, laughing. 'Why, I don't know you!'—'No more do I you, my dear,' says I; 'so that makes it fair and equal.' She didn't know how to put a clapper on that; so she only laughed and said she couldn't think of it. 'Not think of it,' says I, artful-like—'not when you've come all these thousands of miles for the purpose?'—'What do you mean?' says she, staring. '—Come now,' says I, 'I knows what's what. When a man immigrates, it's to get work; when a woman immigrates, it's to get married. You may as well do it at once.' Well, she giggled a bit, and we were spliced two days afterwards."



NO. 3.—FRONT OF MANTLE.

NO. 1.—COLLARETTE WITH CRAVAT.

NO. 2.—CHILD'S BONNET.

NO. 4.—SLEEVE FOR DINNER-DRESS.

NO. 5.—MORNING-DRESS FOR LITTLE GIRL.

NO. 6.—SLEEVE FOR DINNER-DRESS.

NO. 7.—BACK OF NO. 3.



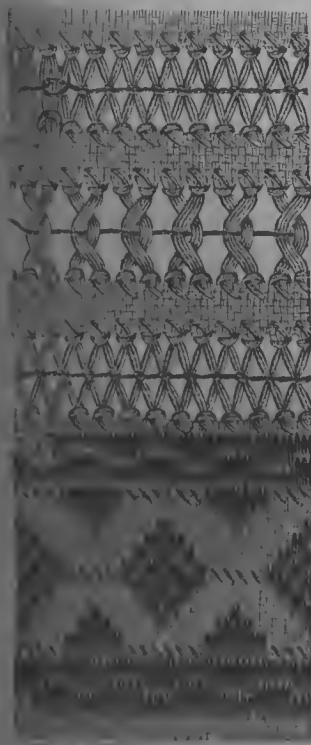
NO. 8.—FRONT OF NO. 5.

NO. 9.—DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.

NOS. 10 AND 11.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

NO. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO NINE YEARS OF AGE.

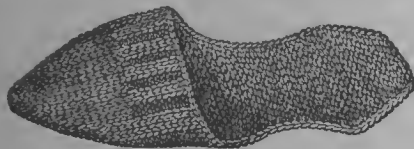




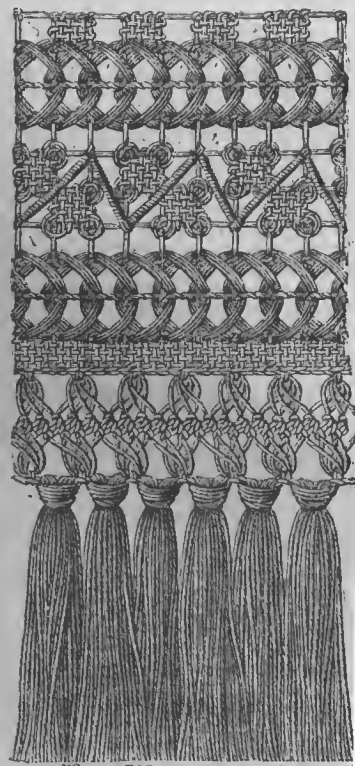
NO. 1.—LACE DRAWN THREADS AND LACE NETTING.



NO. 2.—TOWEL-RACK, WITH EMBROIDERED TOWEL.



NO. 3.—KNITTED SOCK.



NO. 4.—BORDER AND FRINGE: GUILTURE NETTING AND HAIRPIN-WORK.



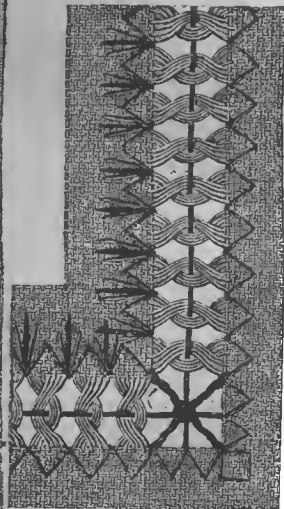
C—NAME CARD.



NO. 6.—NAME-CARD.



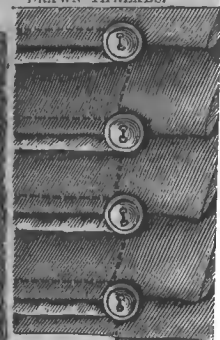
NO. 8.—BORDER AND CORNER EMBROIDERY FOR NO. 11.



NO. 9.—BORDER: DRAWN THREADS.



NO. 11.—SIDEBOARD CLOTH: EMBROIDERY.



NO. 12.—TRIMMING FOR CHILDREN'S DRESSES.

## PARIS FASHIONS.

BALL-DRESSES are much thought of just now, and I have been looking out for some pretty ones to describe to my fair readers.

The two following are very tasteful for young married ladies:—First, a dress of white satin, white Indian muslin, and mauve satin. The white satin skirt is trimmed round the foot with a fluting of mauve satin, above which are placed four flounces of white lace, each about four inches deep. Above this, again, there is a deep, but not very full, bouillon of Indian muslin. This skirt is slightly trained behind. The second skirt, or tunic, is of Indian muslin, edged round with one lace flounce. It is gathered up the middle in front, and trimmed with loops of silk cord and tassels of the same shade of mauve as the satin. At the back it is prettily draped up. The bodice is of mauve satin, with a plastron of white satin, covered with finely-shirred white crêpe lisse, over which there is a lacing of mauve silk cord, finished at the ends with tassels. The bodice has a small basque cut out into oval scoops. At the top the bodice is finished with a puffing of crêpe lisse, finished with narrow lace. There is only an epaulet of mauve satin. The short sleeve is formed of a puffing of crêpe lisse and a lace border. A short wreath of white asters is placed upon the left side, from the left shoulder. A cluster of the same flowers ornaments the coiffure. Gloves of white, unglazed kid, reaching up to the elbow.

Secondly, a dress of pale pink satin. Round skirt, with very narrow fluting round the bottom, and above it a flounce reaching midway up the skirt, pleated in flat pleats, while the upper part of the skirt is concealed by a drapery of pink silk gauze. A bodice of green velvet opens over a plastron, or vest, of finely-pleated pale pink satin. This bodice is fastened at the waist-line only by a bow of green satin ribbon, thence it is rounded off into a short basque, showing in front the lower part of the pleated vest, this pleated vest is finished with a cross drapery of pink gauze. Both bodice and vest are cut low, with more epaulets for sleeves, and lace trimmings round the top. A garland of pink roses with green foliage is laid across the bodice from the left shoulder to the bow of satin ribbon at the waist-line. Light clusters of pink roses, with green foliage and flowing bows of green satin ribbon, are placed over the pleated flounce of the skirt. Cluster of roses in the hair.

A very charming ball toilet for a young girl is of white satin and crêpe lisse. The underskirt, of white satin, is finely shirred all over, and finished round the bottom with a small gathered flounce; the tunic of white crêpe lisse is loosely tied at the side into two lappets, which are shirred at the ends, and finished with very pretty fluffy ball-fringe of white silk. The bodice, of crêpe lisse over satin, is gathered in at the waist under a white satin belt, fastened at the side under a rosette finished with fringe. This bodice is cut low and square, with drapery of crêpe lisse, and bouquet of lilies-of-the-valley; crêpe lisse flutings round the top, and short puffed sleeves; white satin bows on the shoulders. Drooping cluster of lilies-of-the-valley in the hair, which curls low over the forehead, and is coiled low down in the neck; white gloves coming up some inches above the elbow.

Bracelets are worn over the gloves. Gloves are always excessively long with low dresses and short sleeves.

Even with high dresses sleeves are made to come within about two inches from the wrist, and gloves are worn with from four to six buttons with all dressy toilets.

The satin boot matched to the dress is now preferred to the satin slipper with ball toilets, and is made with the Louis XV. heel.

Coiffures are simple, and worn very low in the neck, in coils or plaits; while the brow is covered with waves or short crisp curls. A semi-wreath of flowers is often worn upon the right side of the head, while flowers on the bodice are on the left side.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 88.

## No. 1.—COLLARETTE WITH CRAVAT.

The collarette is of marten's-tail fur, with cravat of écu laco.

## No. 2.—CHILD'S BONNET.

The crown of the bonnet is white plush; it is trimmed with folds of blue plush, loops and strings of satin ribbon.

## Nos. 3 and 7.—MANTLE.

This elegant mantle is suitable to be made in a variety of materials. No. 3, showing the front, is of rich sicilienne, trimmed with sable, beaded passementerie, and fringe. In No. 7 the cape, which also forms the sleeves, is of stamped velvet.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## Nos. 4 and 6.—SLEEVES FOR DINNER-DRESSES.

No. 4 is of black satin, embroidered with small bunches of flowers, narrow puffings, and frill of coloured satin; ruffle of crêpe lisse. No. 6 is suitable to be made in surah or cashmere; ruffle of kilted laco.—Price of pattern of either sleeve, trimmed, 25c.

## Nos. 5 and 8.—MORNING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of dark ruby cashmere, with gathered yoke; it is buttoned down the front, and is fastened round the waist by silk cord finished with tassels; the skirt may have a kilting round the bottom, as shown in No. 5, if preferred.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 6.—See No. 4.

## No. 7.—See No. 3.

## No. 8.—See No. 5.

## No. 9.—DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.

The dress is of light blue cashmere, trimmed with a deep kilting and silk scarf; the collar and cuffs are ornamented with silk straps, finished by small buttons, the full-size design of which is given in No. 12 (page 89).—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## Nos. 10 and 11.—HOME-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

Dress of ruby cashmere; pinafore of holland, embroidered with ruby ingrain cotton.—Price of pattern of pinafore, made up, 40c.; flat, 20c.

## No. 12.—DRESS FOR LITTLE GIRL FROM EIGHT TO NINE YEARS OF AGE.

The dress is of brown cashmere, trimmed with rows of narrow braid and bows of ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 89.

## No. 1.—BORDER: DRAWN THREADS AND EMBROIDERY.

This border is suitable to be used for ornamenting antimacassars or ends of towels, &c.; it is worked on Java or congress canvas, with Andalusian wool. Mr. Bedford supplies canvas woven to represent drawn-thread borders, with plain stripes between for the embroidery, which looks quite equal to that from which the threads are drawn by hand, and of course at a considerable saving of time; the canvas is made in several widths, suitable for curtains or antimacassars.

## No. 2.—TOWEL-HORSE. WITH EMBROIDERED TOWEL.

This illustration is merely intended to show how the fashionable embroidered towel is hung upon the rail over those towels that are in daily use. A handsome embroidered towel is now seen covering the used towels in all well-furnished bedrooms.

## No. 3.—KNITTED SOLE WITH TOE.

MATERIALS REQUIRED: 2 oz white lambswool and four knitting-pins (No. 15, Walker's gauge).

This sole is intended to be worn inside the slippers during cold weather. Commence at the heel. For an ordinary ladies' size, cast on fifteen stitches, knit backwards and forwards for twenty rows, increasing one at the beginning of every row; from the 21st to the 40th row decrease by knitting two together at the beginning of every other row; from the 41st to the 50th row, knit without increase or decrease.

51st to 61st Rows: Increase at the beginning of every row; now take two other pins and cast on twenty stitches on each; knit two and purl two on the forty stitches, knit the sole stitches plain; continue thus for ten rounds, then knit

all round for five rounds. Now commence the decrease for the toe by knitting two together in every third round, at the beginning of the first front pin, at the end of the second, and at the beginning and end of the sole pin; continue to decrease until only ten stitches are left; slip the stitches from one of the front pins on to the other, place the pins two together, and cast off both rows of stitches together.

## No. 4.—BORDER AND FRINGE: GUIPURE NETTING AND HAIRPIN-WORK.

The border and fringe are suitable to be used to finish antimacassars of embroidered congress or Java canvas; the heading for the fringe is hairpin-work, directions for working which were given in No. 864 (page 762). To join the loops, work one double into three loops of hairpin-work together, four chain, repeat; both sides are worked in the same way. The heading is sewn by a needle and cotton to the guipure border; lengths of cotton are knotted under the chain at the other side to form fringe.

## Nos. 5 and 6.—NAME-CARDS.

Though these cards are not used in the highest circles, they are still to be seen, and save a host and hostess a good deal of trouble in placing guests. The designs are intended to show how ladies may paint name-cards if they desire to do so.

## Nos. 7 and 9.—BORDERS: DRAWN THREADS.

The foundation is Java canvas. The drawing and arrangement of threads will be so easily copied from the illustrations that description will be superfluous. The tying and spun stitches in No. 7 are worked with thread, the edge stitches with crewel or silk. No. 9 is tied with purse silk.

## Nos. 8 and 11.—SIDEBOARD-CLOTH: EMBROIDERY.

The cloth may be of linen or crash; the design is worked in chain, long, and herring-bone stitches, with Andalusian wool or ingrain cotton of two colours. The border shown in No. 8 serves for the stripes and for the centre of the border; a piece of the outer part of the border and the corner, in the full size, will be found on the back of Supplement of February Part. The three-leaved pattern is worked on the inner side of border; the edge is finished with a narrow torchon or guipure lace.

## No. 9.—See No. 7.

## No. 10.—BORDER: BEADS AND EMBROIDERY.

This simple little design is an effective ornamentation for dresses, &c., and is very quickly done; it is worked in coral-stitch with a circle of beads.

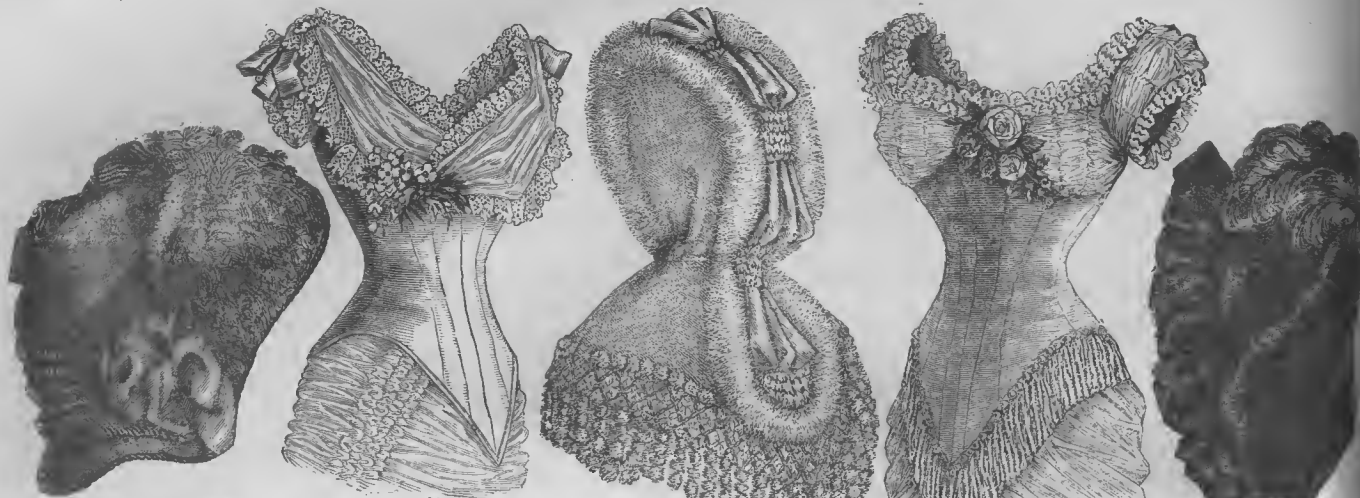
## No. 11.—See No. 8.

## No. 12.—TRIMMING FOR CHILDREN'S DRESSES, &amp;c.

This little trimming is of the same material as the dress, with a fold of coloured silk under each pleat; the pleat is machine-stitched down, and is finished with a small pearl button.

HE was saying, as he scratched a lucifer on the side of a house, "I like these houses with sanded paint; nice when you want to strike a match, you know."—"Is that so?" she asked, demurely; "I wish I lived in a house with sanded paint;" and then she looked things unutterable. If he had asked, "What for?" she would have hated him. But he didn't; he took the hint, and the match was struck then and there.

ANTIQUITY OF NURSERY RHYMES.—Many of these productions have a very curious history. Some of them probably owe their origin to names distinguished in our literature; as Oliver Goldsmith, for instance, is believed in his earlier days to have written such compositions. Dr. E. F. Rimbault gives us the following particulars as to some well-known favourites:—"Sing a Song of Sixpence" is as old as the sixteenth century. "Three Blind Mice" is found in a music-book dated 1609. "The Frog and the Mouse" was licensed in 1530. "Three Children Sliding on the Ice" dates from 1639. "London Bridge is Broken Down" is of unfathomed antiquity. "Girls and Boys come out to Play" is certainly as old as the reign of Charles II.; as is also "Lucy Locket lost her Pocket," to the tune of which the American song of "Yankee Doodle" was written. "Pussy Cat, Pussy Cat, where have you been?" is of the age of Queen Bess. "Little Jack Horner" is older than the seventeenth century. "The Old Woman Tossed in a Blanket" is of the reign of James II., to which monarch it is supposed to allude.



NO. 1.—HAT.

NO. 2.—BODICE FOR BALL-DRESS.

NO. 3.—CAPOTE.

NO. 4.—BODICE FOR BALL-DRESS.

NO. 5.—HAT.



NO. 6.—BOUQUET FOR THE HAIR.



NO. 7.—THEATRE CAPE.



NO. 8.—MUFF.



NO. 9.—BOUQUET THE HAIR.



NO. 10. CHILD'S BONNET.



NO. 13.—MORNING-ROBE.

NO. 14.—HOME-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



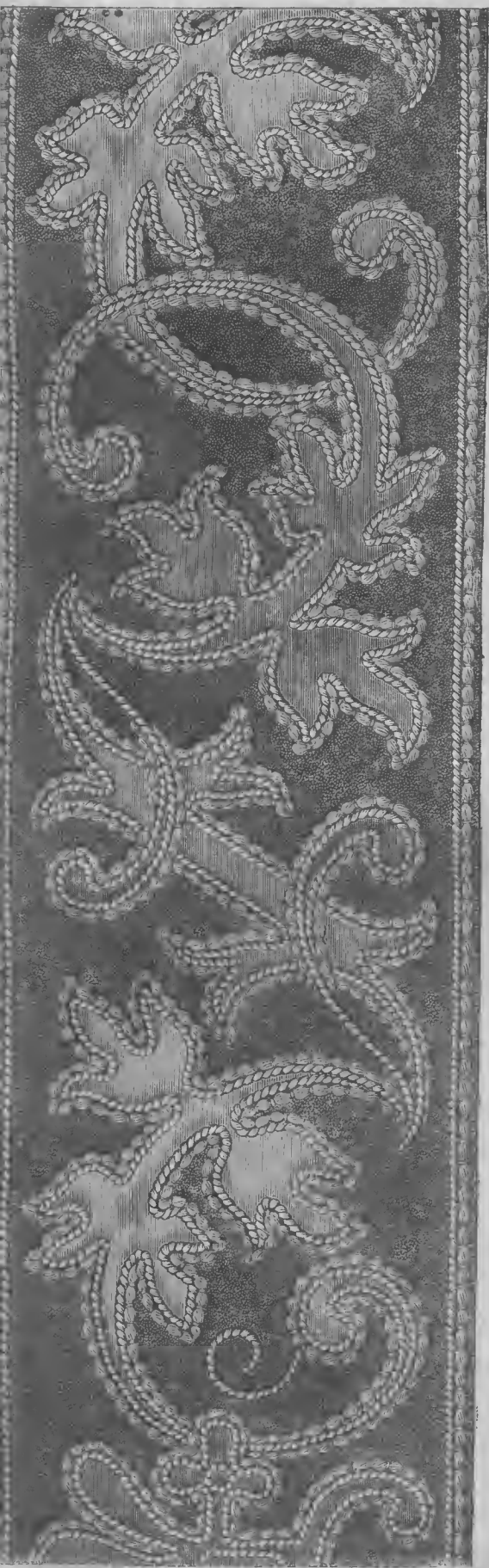
NO. 11. CHILD'S BONNET.



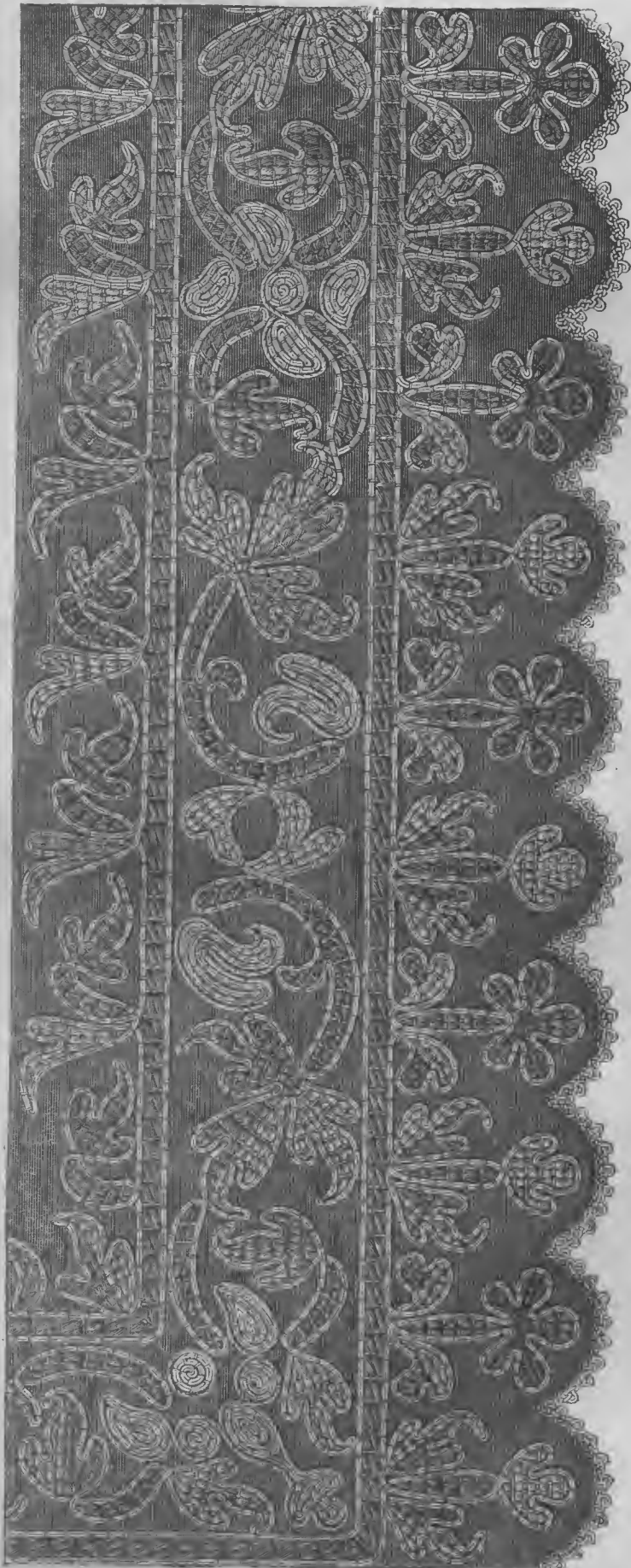
NO. 15.—FICHU.

NO. 12.—HOME-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.





NO. 1.—STRIPE OR BORDER: APPLIQUE EMBROIDERY.



NO. 2.—BORDER: RENAISSANCE EMBROIDERY.

## PARIS FASHIONS.

AMONG the very handsome tissues which are used this winter for very dressy evening-toilets we must note light-coloured silks and satins, spangled with gold, the effect of which is splendid. There are white satins with gold floral patterns, or coloured patterns with gold threads intermingled; or, again, cashmere palm patterns in a variety of colours, also touched up with gold upon a red, prune, or bronze-coloured ground. These costly materials are, strangely enough, combined with gauze, tulle, muslin, and such filmy tissues. They are destined to make up toilets for receptions, grand dinners, or balls. They can, however, be used only for plain parts, such as pannels, vests, and Court-trains, for it would be frightful, as well as an immense pity, to pleat, gather, or shirr such magnificent fabrics. The Court-train is frequently made for dressy toilets. The back of the dress is cut Princess fashion, with a very large quadruple pleat, commencing from the waist-line, and thence coming down a length of two or three yards, without any looping up or drapery.

Gold-spangled tissues are also used for opera-cloaks and very rich *sortie de bal*. They are made in the shape of a semi-long visite, trimmed with bead and chenille, embroidered, and edged with chenille and bead fringe matched to the colour of the ground of the material. A more simple tissue, but which is also mixed with gold threads, and very effective, is Algerian gauze, with Bayadère stripes, of which large scarfs are made to put on over pleated dresses. There is also "furrowed" plush, the thick ribs of which are outlined by a gold thread. All these fabrics, touched up with gold, should be but soberly used, and only worn for evening-dress, for in the daytime they would look tawdry.

For dancing-parties, young girls invariably wear short skirts very simply made of thin silk, pleated in large pleats, and covered with draperies of very light gauze or of Indian muslin. The bodice is of plain satin, merely trimmed round the top with a fluting of *crêpe lisse*. Young ladies in general prefer white toilets for dancing. The skirt, cut round, or with a small pointed train, very much gathered at the top, and then falling loose, without any drapery, are of white cashmere, velvion, Indian muslin, or satin-striped algerienne. A scarf of white *crêpe-de-chino*, with long fringes, forms second skirt, and is arranged in various artistic ways. As for the bodice, it is always of some bright colour, and of the casaquin shape, long-waisted, fitting close over the hips, and a basque applied on at the sides. These casaquins are made of bright satin, merveilleux satin, brocade, damask, or plush, either plain or stamped in a dark pattern over a light ground. The simplest are made of crimson cloth. Red is still the fashionable colour, but is very trying to wear, especially for ladies of a pale complexion.

Ball-toilets are much trimmed with beautiful wreaths of mixed flowers, such as roses, mignonne, heliotrope, and sweet peas of all colours; but the favourite bouquet for demi-toilette, which is put on to fancy muffs and cloak collars in the daytime, and upon the open bodice and in the hair of an evening, is the cluster of spring blossoms.

Coiffures are still worn very low at the back, and sometimes even the hair remains flowing down over the shoulders. They are, however, less plain and clinging to the head, and we noticed with pleasure the introduction of small coronets of frizzled hair, made with the front hair coming down to the ear and forward over the forehead. The remainder of the hair, drawn back, forms a large round chignon, leaving the neck quite free. This style of coiffure is more particularly becoming to blondes. It looks well with the large protruding bonnet; while with the small capote smooth bandeaux are more suitable. Very wide strings of plush, or of satin edged with plush, are worn with the small capote.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 104.

## No. 1.—HAT.

The hat is of brown plush, trimmed with narrow-striped pekin, satin, and fancy feathers.

## No. 2.—BODICE FOR BALL-DRESS.

The bodice is of pale mauve satin, trimmed with a berthe of gauze, edged with lace and a

bouquet of stephanotis.—Price of pattern of bodice, trimmed, 60c.; flat, 25c.

## No. 3.—CAPOTE.

The capote is of pale blue cashmere, trimmed with puffings of satin, swansdown, and silk ball-fringe.—Price of pattern of capote, trimmed, 40c.; flat, 20c.

## No. 4.—BODICE FOR BALL-DRESS.

The corselet-bodice is of ruby satin, with under-bodice of ivory-coloured gathered gauze, edged with a quilling of the same; it is trimmed with silk fringe and a bouquet of roses with foliage.—Price of pattern of bodice, trimmed, 60c.; flat, 25c.

## No. 5.—HAT.

The hat is of black plush, trimmed with ostrich feathers.

## No. 6.—BOUQUET FOR THE HAIR.

The bouquet is composed of tea-roses and foliage, fastened to the hair by a gold pin.

## No. 7.—THEATRE CAPE.

The cape is of blue plush, trimmed with chenille fringe; hood lined with cream-coloured satin.—Price of pattern of cape, trimmed, 40c.; flat, 20c.

## No. 8.—MUFF.

The muff is of black plush, lined with ruby satin, and trimmed with bows of satin ribbon; it is suspended from the neck by silk cord.

## No. 9.—BOUQUET FOR THE HAIR.

The bouquet is composed of mountain-ash berries, leaves, and chenille flowers.

## No. 10.—CHILD'S BONNET.

The bonnet is of black velvet, lined and trimmed with ruby satin ribbon.

## No. 11.—CHILD'S BONNET.

The bonnet is of blue plush, trimmed with satin ribbon. Cap of cream-coloured lace.

## No. 12.—HOME-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of ruby cashmere, trimmed with narrow folds of satin; sash of satin ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 13.—MORNING-ROBE.

The robe is of prune cashmere, trimmed with a quilting headed by narrow puffings; the front is trimmed with coquilles of Bretonne lace, and bows of prune surah dotted with crimson; the cuffs and pockets are covered entirely with small puffings. Cap of white lace, trimmed with prune ribbon.—Price of pattern of morning-robe, trimmed, \$1; flat, 40c.

## No. 14.—HOME-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of brown cashmere, trimmed with cross folds of satin and silk cord.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 15.—FICHU.

The fichu is of Bretonne lace, with revers of cream-coloured plush.—Price of pattern of fichu, trimmed, 30c.; flat, 12c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 105.

## No. 1.—STRIPE OR BORDER: APPLIQUE EMBROIDERY.

This border is suitable for ornamenting curtains, portiers, &c. The foundation is plush, and the applique design satin. The applique design must be tacked to the foundation, and the edge sewn to the plush with embroidery silk in cording-stitch; outside this edge Berlin wool is laid upon the plush, and caught down at equal distances with single stitches.

## No. 2.—BORDER: RENAISSANCE EMBROIDERY.

This handsome border is suitable to be worked round table-cloths, curtains, &c. The pattern is outlined in gold thread caught down at equal distances with silk; the centre is filled in with long stitches in fillole, crossed by back stitches of silk. The edge is finished with a narrow gold

gimp; or a double button-hole edge, such as is used in lace work, may be substituted.

## INFANT'S BOOT: CROCHET

MATERIALS REQUIRED:  $\frac{3}{4}$  oz Berlin wool, and a crochet-hook (No. 12, Walker's gauge).

To commence the boot, make a chain of nine stitches for the toe. Work twelve rows of one double into the back of every stitch, increasing in each alternate row by working two double, separated by one chain, into the centre stitch of last row. This forms the front of the boot. Work one row without increase.

The sides are worked on eleven stitches, counting from the outer edge; work twelve plain rows like the front without increase or decrease. For the opposite side work on eleven stitches at the other side of the front, which will leave one stitch in the centre; join the sides at the back with a needle threaded with wool.

For the top of boot:

1st Row: One double into a stitch, pass over one stitch, and repeat. This row is intended to draw the top of the boot in a little.

2nd, 3rd, and 4th Rows are point Muscovite, which is worked as follows: One double into a stitch of last row, insert the hook under the next stitch, pull up a loop, four chain, insert the hook under the same stitch as last, pull up a loop, and work off the whole of the loops on the hook together. Repeat.

5th Row: One double into a stitch, pass over two stitches, two chain, and repeat.

6th Row: Draw up a loop under two chain, turn the wool round the hook, draw up another loop, turn the wool round the hook, draw up another loop, work off all the loops on the hook, one chain. Repeat.

7th, 8th, and 9th Rows: Point Muscovite.

10th Row: One double into a stitch, four chain, pass over two chain, and repeat.

For the sole, commence at the toe, make a chain of seven stitches:

1st Row: Plain.

2nd and 3rd Rows: Increase one after the first and before the last stitches.

4th to 9th Rows: Plain.

10th Row: Decrease one after the first and before the last stitches.

11th Row: Plain.

12th Row: Increase as before.

13th to 15th Row: Plain.

16th Row: Decrease as before.

17th Row: Plain. Sew the sole to the top with a needle and wool. A crochet chain is run through first row of the top, and is finished with a ball of wool.

## ONE THING AND ANOTHER.

WHEN wine is in—as a rule, the wine merchant's bill is not long in coming in too.

A BIRD in the hand—should be held carefully, or it may injure itself in its struggles.

A MUSICIAN wants to know how to strike a bee flat, and at the same time avoid being stung by its demisemiquaver.

An old Syrian proverb: "Never agree with your neighbour when he abuses his horse, his dog, or his wife, unless you want to make him your mortal enemy."

BEFORE and AFTER.—The *Indianapolis Herald* is cynical after this fashion: "Before marriage they can both walk under the shade of a twenty-four inch parasol. After marriage each one carries a thirty-six inch umbrella."

SCENE: Hotel in Cologne.—Fidgety English party: "There seems to be quite a commotion in the hotel, Kellner!"—Kellner: "Ja wohl! De *drain* has chust gon in, kvite full!" (Fidgety party, who is not yet accustomed to the German way of pronouncing English, is aghast.)—Punch.

A DASHFUL young man could defer the momentous question no longer, so he stammered, "Martha—I—I—do you—you must have—are you aware that the good book says—er—that it is not—g—good that a m—man should be alone?"—"Then hadn't you better run home to your mother?" coolly suggested Martha.

A LADY being asked why plain girls often get married sooner than handsome ones, replied that it was "owing mainly to the tact of the plain girls and the vanity and want of tact on the part of men."—"How do you make that out?" asked a gentleman.—"In this way," answered the lady; "the plain girls flatter the men, and so please their vanity; while the handsome ones wait to be flattered by the men, who haven't the tact to do it."



NO. 1.—DRESS FOR  
CHILD FROM TWO  
TO THREE YEARS  
OF AGE.



NO. 2.—SUIT FOR  
LITTLE BOY FROM  
FOUR TO FIVE  
YEARS OF AGE.



NO. 4.—PETTICOAT



NO. 5.—ORNA-  
MENTS FOR  
HATS, &C.



NO. 10.—OPERA-WRAP.

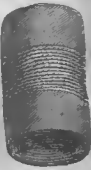
NOS. 6 AND 7.—HOME-DRESS.



NO. 9.—HOOD.



NO. 11.—CRAVAT-BOW.

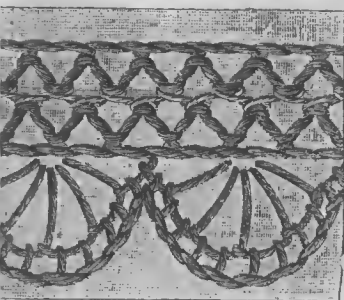


NO. 8.—  
BUTTON.

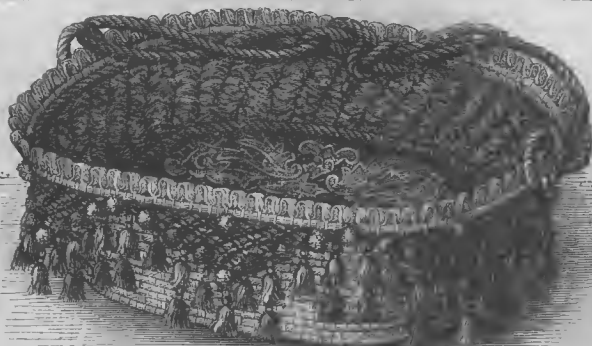


NO. 12.—EVENING-DRESS

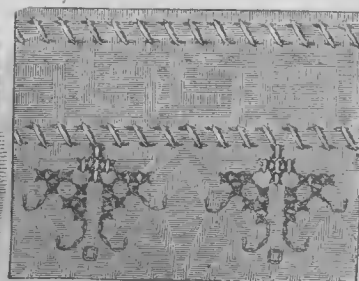




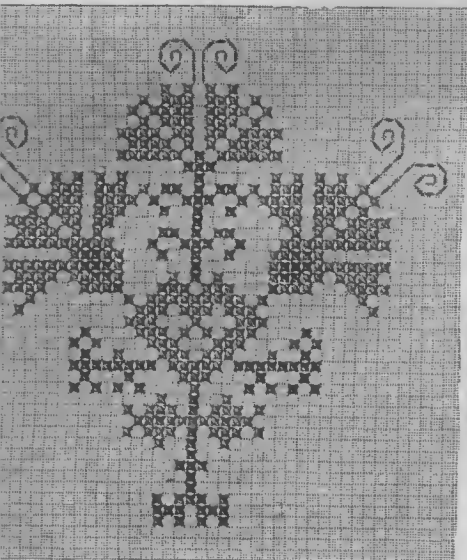
NO. 1.—BORDER: EMBROIDERY.



NO. 2.—WORK-BASKET.



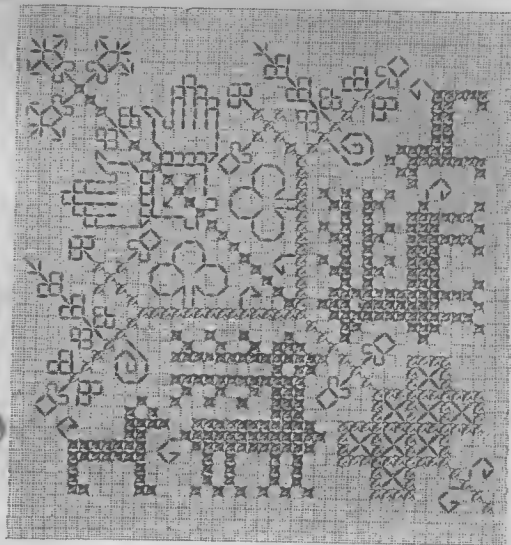
NO. 3.—BORDER: CROSS-STITCH.



NO. 4.—DESIGN: CROSS AND ITALIAN STITCH.



NO. 5.—CHILD'S PURSE.



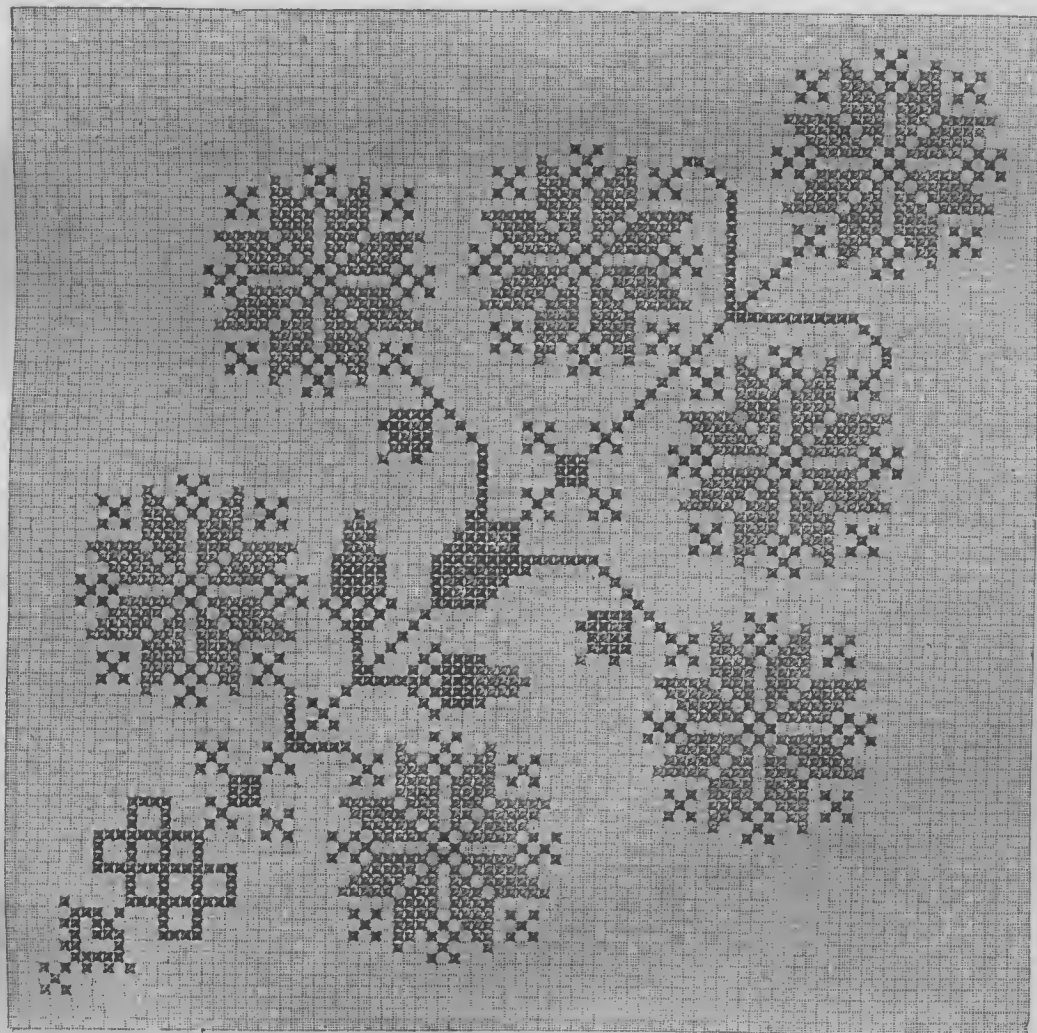
NO. 6.—DESIGN: CROSS AND ITALIAN STITCH.



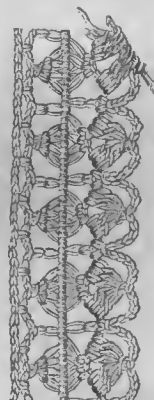
EDGING:  
ET AND  
ARDISE.



BORDER:  
AIN, AND  
PITCH.



NO. 10.—DESIGN IN CROSS STITCH.



NO. 8.—EDGING:  
CROCHET AND  
MIGNARDISE.



NO. 11.—BORDER:  
KNOT AND LONG  
STITCHES.

# SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF No. 14 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress.—Skirt of prune silk; redingote of prune Syrian cloth, with a triple cape, and a kilted back-piece secured by coloured glass buttons. Felt hat to match, surrounded by jetted feathers.—Price of patterns of complete dress, trimmed, \$1.60. Redingote, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress of gazelle-coloured tweed, trimmed with mottled plush of a darker tint; Scotch cap of the dress material, with an amazon feather and plush ribbon bow.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Afternoon-dress of metallic-green satin, trimmed with kiltings of the same; the Cromwell collar is edged with gilt-specked floss balls.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Home-dress of dark slate-coloured cloth; the jacket and side panels are ornamented with braiding.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Walking-dress of steel-gray cashmere; double-breasted jacket of pheasant-brown camel's-hair, trimmed with brown beaver fur. Coal-scuttle bonnet in beaver to correspond; torsade and strings of ribbon with a brouze buckle; lining of partridge-flecked plush.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Reception-dress.—Plastron, double apron, and pleated skirt of turquoise-blue satin; polonaise of old-gold and copper-coloured brocade, lined with silk cord, finished with tassels.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

**SEVENTH FIGURE.**—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The dress is of pinkish-mauve angola, with bands and pleatings of stamped velvet in fox-glove purple; belt and triangular sachet of the same; pearl buckle. Felt hat, with feathers to correspond.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

**EIGHTH FIGURE.**—Walking-dress for Little Girl from Eight to Ten Years of Age.—Smock tunic and kilted skirt of black velvet; sailor's collar, pockets, and cuffs outlined by guipure lace; Black velvet skirt, trimmed with ostrich feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Walking-dress of chestnut homespun; mantle of fawn-coloured diagonal, finished by a shaded worsted fringe; the braiding is in cord and small-plaited braid. Felt bonnet with chenille roses and twilled silk trimmings.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**TENTH FIGURE.**—Walking-dress for Little Girl from Four to Six Years of Age.—Child's princess frock of sky-blue flannel, fastened crosswise by gimp barrels; cord festoons; navy-blue pleatings; collar, cuffs, and pockets of plush in the dark shade are edged by Russian lace. Beaver hat.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Reception-dress.—Cuirass and kilted trained skirt of rhododendron-red satin; drapery and collar with fluted back, in gold-embossed silk, trimmed with Florentine lace.—Price of pattern of complete dress, trimmed, \$1.80. Cuirass, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Walking-dress of black satin; corduroy-cloth mantle, trimmed with black fur. Dolly Varden hat in beaver, lined with cardinal plush, and trimmed with bows of the same and ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Walking-dress of dove-coloured cheviot; knotted scarves in a darker shade of velvet; narrow galloon on the jacket-bodice and sachet. Tam o'Shanter cap to match, with a jet ornament and chenille tuft.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Walking-dress of otter-coloured camelina, crossed by a folded scarf drapery; the bodice is embroidered down the back, and is finished by a passementerie ornament. Felt hat, trimmed with ostrich feathers and a gold buckle.—Price of pattern of complete dress, trimmed, \$1.60.

**FIFTEENTH FIGURE.**—Dress for Little Girl from Four to Six Years of Age.—The kilted skirt is of lilac cashmere; the jacket of heliotrope velvet, with waistcoat of broché of the two shades.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Afternoon-dress of deep malachite satin, trimmed with kilting and folded scarves of the same, white lace, and a large gold buckle.—Price of pattern of dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress for Young Lady from Ten to Twelve Years of Age.—Scarf-tunic and double skirt of cornflower-blue satin; the trimming comprises dark bands and thick torchon lace; jersey bodice of dark blue plush. Cap to correspond with the skirt, ornamented with a chenille tassel.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Country-costume of almond-coloured tweed, with a fringed plaid scarf; military collar, breast-pocket, and cuffs of broché satin like the turned-up brim of the jockey hat, which is ornamented with a scarlet feather.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**NINETEENTH FIGURE.**—Carriage-dress.—The jacket and plain skirt are of garnet velvet; drapery of satin of the same colour, trimmed with shaded chenille fringe. Plush hat of the same colour, trimmed with silk broché, ostrich feathers, and gold buckle.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress of prune cashmere, with collar, cuffs, pockets, and revers of embroidered velvet; the jacket is laced down the front with fine silk cord.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET. BERLIN WORK: STRIPE FOR FENDER-STOOL, DRAPE FOR MANTELPIECE, &c.

This design matches the sofa-cushion included in our New Year's Part. It may be worked upon canvas and grounded, or canvas may be put over any material, worked through, and the canvas threads drawn out when the work is finished; this plan saves grounding, and looks well on cloth. Russian canvas (which can be had in black and dark colours) is also fashionable, and looks extremely well worked with silks in cross-stitch. The design will work out the right width for a fender-stool on canvas, twelve stitches to the inch.

## THE GIGANTIC SUPPLEMENT COMPRISES

All the Latest Paris Fashions for Ladies and Children, and Full-size Patterns for Cutting out three Dress-sleeves and Fancy Muff for Ladies; also Embroidery Designs for Night-dress-sachet, Toilet-mat to match, and Border for Sideboard-cloth.

## PARIS FASHIONS.

The great novelty of the season is the dress painted by hand in water-colours; but I mention without recommending them, for they are absurdly expensive. They are not more becoming than any simply handsome dress, and are really valuable only when coming from the hands of a good artist; the same can be said of bonnets with crown and strings painted by hand. For muffs, however, it certainly is very pretty; but it is sure to be very soon imitated in some cheap way, which will soon cause this very unique fashion to be given up altogether.

Long wreaths of flowers mingled with light materials, such as embroidered and spangled tulips and gazes, are very fashionable for ball-dresses; with heavy brocades and stamped velvets, however, no flowers are worn—they would not harmonize.

Chenille flowers and foliage are very fashionable; they are used for coiffures and the trimming of bonnets, and are especially pretty and effective in the hair.

Plush is still fashionable, but it is vaguely hinted that its vogue will be on the wane by the end of the winter.

The two following are very handsome ball-toilets of two different types:

The first has the front and sides of the skirt of pale rose-coloured satin, over which are placed five series of fine lace flutings each, the lower one of which rests upon a fluting of white satin, from under which peeps a lace balayouse; a wide scarf of rose-coloured China crape, commencing from the hip, comes down slantwise to the upper edge of the flounces,

and is there turned off to the back, losing itself among the draperies of the train. The low bodice is very long-waisted, trimmed with lace; the short sleeve is formed of two flutings crossing over the shoulder; a half-wreath of pale pink roses reaches from the left shoulder to the waist. To the skirt is affixed a train at least three yards long, square or rounded, of some rich material different from the rest of the toilet, such as stamped velvet, brocaded satin or silk.

The second toilet is more especially becoming to ladies of very tall, slight figure. The whole skirt, train included, is of light-coloured satin. It might be cream-white, pale blue, rose-colour, sea-green, or heliotrope; but the satin completely disappears under flutings and ruches of cream-white lace put on close to one another. The very low bodice is a long Louis XVI. coat, with loose lappets opening over a front of lace. This coat is ruby plush or lapis-blue velvet, embroidered all round with a thick wreath of roses with foliage of various green tints skillfully blended. The sleeves are a *sabot* of white lace or gauze, barely reaching to the elbow.

Very young ladies—under five-and-twenty, married or unmarried—wear the ball-dress with short round skirt; otherwise most evening-costumes are made with trains.

A ball-dress for a young lady is of white Indian muslin, draped over a slip of pale blue silk. The round skirt is trimmed with a deep fluting, headed with a shirring; the upper part of the drapery forms paniers about the hips, edged round with a garland of white flowers; a skirt drapery of blue brocaded silk forms the lower part of the bodice, covering the hips; tablier of quilled white lace, edged with a deep ruching *à la vieille*; below this comes a white flounce, headed with a wreath of flowers; deep-basqued bodice, open in the shape of a heart, edged with a ruche; short sleeves, with four narrow flutings; semi-wreath of white flowers in the hair, and fan of white and blue feathers.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 120.

### No. 1.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

The dress is of dark blue cashmere, trimmed with folds of silk and small pearl buttons. The detail of this trimming was shown on page 89 (No. 875).—Price of pattern of dress, trimmed, 60c.; flat, 25c.

### No. 2.—SUIT FOR LITTLE BOY FROM FOUR TO FIVE YEARS OF AGE.

The suit is of dark checked tweed, ornamented with smoked-pearl buttons, velvet collar and cuffs.—Price of pattern of suit made up, 60c.; flat, 25c.

### No. 3.—PETTICOAT FOR SHORT EVENING-DRESS.

The petticoat is of pale blue washing silk, trimmed with a kilting, wide flounce, edged with lace and narrow puffings.—Price of pattern of petticoat, trimmed, 60c.; flat, 25c.

### No. 4.—PETTICOAT.

This elegant petticoat is of broché half way up; the top is of black satin; the cross-fold at the bottom of black satin; the kilting is of old-gold satin, with a trimming of old-gold lace.—Price of pattern of petticoat, trimmed, 60c.; flat, 25c.

### No. 5.—GOLD ORNAMENTS FOR HATS, BONNETS, &c.

### Nos. 6 AND 7.—HOME-DRESS.

The dress is shown in different materials. No. 6 is of brown plaid, with satin collar and cuffs; and No. 7 of dark maroon cashmere; the tunic and jacket are piped with satin, and are trimmed with rows of machine-stitching.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

### No. 8.—BUTTON.

The button is of jet with a carved centre.

### No. 9.—HOOD.

This hood is suitable to be worn with a paletot or ulster; it is of plush, lined with satin finely gathered in the inside of hood.—Price of pattern of hood, made up, 30c.; flat, 20c.

### No. 10.—OPERA-WRAP.

This wrap is of white broché, with arabesques of gold and white; it is trimmed with swansdown.—Price of pattern of wrap, trimmed, 60c.; flat, 25c.

## No. 11.—CRAVAT-BOW.

The bow is of black satin, trimmed with black lace embroidered with gold threads.

## No. 12.—EVENING-DRESS.

The dress is of pink satin, trimmed round the bodice with a trail of pink and white convolvuli; the same flowers are placed in the hair and round the top of gloves. Muff of lace, ornamented with bouquet of flowers and bow of ribbon. White plush shawl.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 121.

## No. 1.—BORDER: EMBROIDERY.

This border is suitable to be worked round flannel petticoats, &c.: it may either be worked with Andalusian wool, or coarse embroidery silk, in long, cording, and open button-hole stitches.

## No. 2.—WORK-BASKET.

The basket is of fine wicker-work, the sides are lined with gathered satin, and the bottom with embroidered plush; both are finished with silk cord. The outside is ornamented with fringe of crewels of various colours. Handles of cord.

## Nos. 3, 4, 6, AND 10.—DESIGNS: CROSS AND ITALIAN STITCH.

These designs are suitable for a variety of purposes, and may be worked on almost any material, such as crash, holland, linen, damask, Berlin and Java canvas. No. 3 is suitable to be worked round serviettes, doilies, &c.; No. 4 is intended to be repeated, to form a border; Nos. 6 and 10 are corners. Either ingrain cotton, silk, crewel, or Berlin wool may be used for the embroidery; when the threads of the material to be worked upon cannot easily be counted, canvas should be placed upon it, and the pattern worked over it; the threads of canvas can easily be removed when the work is finished.

## No. 5.—CHILD'S PURSE: TRICOT.

This little purse will be a nice present for a child; it may be worked either with Andalusian wool or purse-silk. Commence at one end with three chain, work up and off in ordinary tricot, increasing one at the beginning of every row until you have made the work two inches across. Continue to work about five and a half inches, then decrease in the same proportion as you increased. Work another piece like the first, and embroider the ends with little sprays of silk of a contrasting colour. Sew the two pieces together on the wrong side, leaving about two and a half inches unsewn in the middle through which to pass the money. Two steel rings are placed in the centre of the purse, and the ends are ornamented with fringe sewn in and knotted.

## No. 6.—See No. 3.

## No. 7.—EDGING: CROCHET AND MIGNARDISE.

For the edge:

1st Row: Two half trebles and two trebles into a picot of mignardise, three chain, two trebles and two half trebles into the same picot, pass over one picot, one single into each of three next picots, pass over one picot, and repeat.

2nd Row: One double into centre of three singles of last row, four chain, \* one double under three chain of last row, three chain, repeat from \* four times more, one double under three chain, four chain. Repeat from the beginning of the row.

To join the scallops: Draw through the last loop of three chain when working the first three chain on next scallop.

For the heading: Draw three picots one through the other with a hook (see design), work one double into the last picot, three chain. Repeat.

## No. 8.—EDGING: CROCHET AND MIGNARDISE.

For the edge:—

1st Row: One double into a picot of mignardise, one double into two picots together, one double into next picot, three chain, one double into next picot, three chain. Repeat from the beginning of the row.

2nd Row: One double into double of last

row between the two loops of three chain, six chain, three trebles under three chain, keep the top loop of each on the hook, three trebles under next three chain, draw through all the loops on the hook together, six chain. Repeat from the beginning of the row.

For the heading:—

1st Row: One double into each of four picots on the other side of mignardise, keep the top loop of each on the hook, and draw through all the loops on the hook together, three chain, one double into next picot, three chain. Repeat from the beginning of the row.

2nd Row: One double under three chain, three chain. Repeat.

## Nos. 9 AND 11.—BORDERS: EMBROIDERY.

These little borders are suitable to be worked on satin, cloth, or velvet, mats, doilies, &c. As the threads cannot be counted in these materials, canvas is placed over it, and the threads drawn away when the work is finished. No. 9 is worked in chain, cross, and long stitches; and No. 11 in knot and long stitches with Andalusian wool.

## No. 10.—See No. 3.

## No. 11.—See No. 9.

## GENTLEMAN'S SOCK: KNITTING.

MATERIALS REQUIRED: 4 oz Scotch fingering, four knitting-pins (No. 14, Walker's gauge).

Cast on ninety-four stitches, that is thirty-one on each of two pins and thirty-two on the third; knit twenty-six rounds, two plain, two purl, alternately. After working the ribbed top mark a stitch on the pin on which there are thirty-two stitches by drawing a piece of bright-coloured wool through it to remind you to purl the stitch in every round.

Now knit plain throughout, with the exception of the seam-stitch, for six and a half inches. Now divide the stitches, placing twenty-four stitches on each side of the seam-stitch on one pin. Take a second ball of wool to knit the heel double. Knit a row and purl a row alternately for forty rows, being careful still to keep the seam-stitch.

41st Row of heel: Work as usual to six stitches beyond the seam. Turn back and knit to six beyond the seam on the other side. Turn back and work twelve stitches. Decrease by taking the remaining stitch and the first stitch on the other pin together. Turn back and repeat the row, decreasing in the same way until only thirteen stitches remain, then break off one ball of wool.

Pick up the stitches along the heel towards the instep, and as you knit back pick up each between stitch and knit it, as it makes the sides firmer. Take two together at the beginning and end of the under part of every row till you have decreased to the same number as across the instep. Continue without decrease till you have fifty-two rows. Purl the first and last stitch of the front of the stocking every row to form a seam. Begin to decrease the front by purling one, knitting three, knitting two together, knit plain till within six of the other side, knit two together, knit three, purl one. The front part should be all on one pin. Knit three, knit two together, knit till within five of the other side, knit two together, knit three. Knit four rounds without decreasing, keeping the purl-stitch as directed, then decrease as before. Work four rows between the decrease three times, then three rows twice, then two rows once, then decrease every row till you have twelve stitches on each side. Place the two pins together, and finish by taking a stitch from each needle and casting them off. When this is done fasten the end, and your sock is complete.

THERE are families who endure miseries untold because they live beyond their means—because they wish to dress and visit and entertain as neighbours do who have tenfold their income. Of this narrow and vulgar ambition a brood of sordid and unwholesome things are born. It is impossible that children shall develop symmetry of character in houses where life is a frantic struggle to appear as grandly as the occupants of the next one appear, the grandeur being all tinsel and vain show.

SERIAL ISSUE OF "THE FERN PARADISE."—Contents of Part XII.—The concluding Part (the twelfth) of Mr. Francis George Heath's "Fern Paradise" (published by Messrs. Sampson Low, Marston, and Co.) contains descriptions of the Tunbridge Filmy Fern and the One-sided Filmy Fern; also the author's farewell chapter ("L'Envoi") and a general index to the work. The plate (the eighth) of the series of fern-plates issued with this Part represents fronds of the two Filmy Ferns.

## THE HOME.

## DINNER FOR TWELVE PERSONS.—FEBRUARY.

(Continued from page 111.)

ORANGE JELLY.—Dissolve 1 oz Nelson's opaque gelatine in one pint of cold water for two hours, then add 8 oz white sugar, the juice of one lemon, and half a pint of boiling water; place on the fire until the gelatine is all melted, add the juice of five oranges and one drop of cochineal, strain through a piece of muslin, and pour into a mould and put into a cool place to set. When wanted dip the mould into warm water for a few seconds, wipe dry with a clean cloth, and turn gently into a silver or glass dish; ornament with a few natural flowers if procurable.

SAVARIEN OF GREENGAGES WITH WHIPT CREAM.—Take half a pint of milk, make it warm, add 4 oz sugar, and  $\frac{1}{2}$  oz German yeast, and 2 oz flour; well mix together, and stand in a warm place to rise; then put 1 lb flour on the paste-board, rub in  $\frac{1}{2}$  lb butter, bring into a heap in the centre of the board, and with the hand scoop a hole in the centre; then place in the hollow the yolks of five eggs, and a glass of noyeau and the ferment; mix into a smooth compact dough, add 4 oz picked saltanas, a few dried cherries, and a little chopped mixed peel; well butter a large mould having a hollow in the centre, three-parts fill the mould with the dough, and then stand it in a warm place to prove; when it has risen near the top of the mould, place a band of buttered paper round it, and bake in a moderate oven for about forty minutes, more or less, according to the heat of the oven; when cooked, turn out of the mould, and let get partly cold; fill the hollow with a tin of greengages preserved in syrup, and on the top put a little whipt cream, and just before sending to table throw a few nonpareils on the top of the cream.

## ONE THING AND ANOTHER.

GIVE an example of a figure of speech—Naught set down in malice.

A YOUNG lady resembles ammunition because the powder is needed before the ball.

A FRIEND explains how a young lady yields her heart to a rough-looking sailor. He says she is carried by a sail.

MOTHER: "Now, Gerty, be a good girl, and give aunt Julia a kiss and say good night."—Gerty: "No, no! if I kiss her she'll box my ears, like she did papa's last night."

PAYING.—"That son of yours is a very promising young man," said a gentleman to a neighbour.—"He's better than a promising young man. He's a paying one," responded the neighbour.

ALL THERE.—"Are you there, my love?" he whispered through a hole in the fence of his beloved's garden.—"Yes, darling," was the reply; "jump over." He did so, and alighted in the presence of an enraged mother, a broomstick, and a guardian of the night.

"MADAM, your boy can't pass at half fare, he's too large," said the ticket-collector of a Highland train which had been long detained on the road by the snow.—"He may be too large now," replied the matron; "but he was small enough when we started." The collector gave in.

STRONG-MINDED wife: "Eh, Jeames, you are great on languages; what is the difference between exported and transported?"—Submissive husband: "Why, my dear, if you should go to America, you would be exported; and I—well, I should be transported."

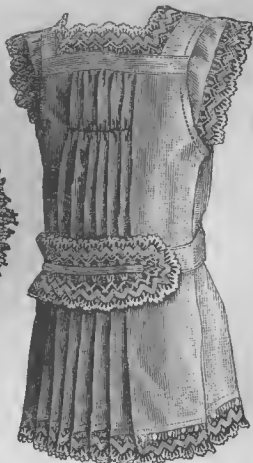
LIKE AN ENGINE.—"Auntie," asked a lovely brunette of sweet seventeen of her cross-tempered chaperon, an ugly old maid of sour sixty, "why are you like an engine?"—"I don't know," snapped auntie.—"Because," sadly answered the beauty, "you always scatter the sparks whenever you appear."

AN Irish nobleman riding along a country road in Ireland, saw a very fat boy dozing by the roadside. "Which way is it to Macroon, my lad?" asked the nobleman.—"That way," replied the boy, lazily moving the toe of his boot in the direction of the place. Astonished at his extreme laziness, "my lord" dismounted. "Boy," said he, "if you can show me a lazier act than that, I will give you a half-crown." The boy eyed him sleepily for a moment, and, turning half over on his side, muttered: "Put it in me pocket, sor." He got his half-crown.





NO. 3.—BONNET FOR ELDERLY LADY.



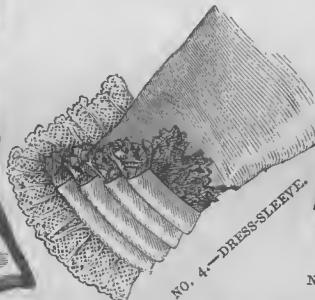
NO. 1.—PINAFORE.



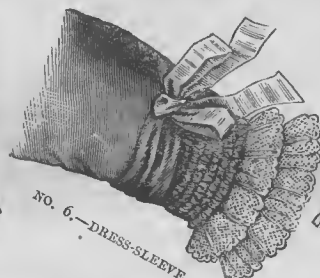
NO. 5.—DRESS FOR YOUNG LADY.



NO. 2.—PINAFORE.



NO. 4.—DRESS-SLEEVE.



NO. 6.—DRESS-SLEEVE.



NO. 7.—BACK OF NO. 3.



NO. 8.—AFTERNOON-DRESS.



NO. 9.—HOME-DRESS FOR LITTLE GIRL FROM TEN TO TWELVE YEARS OF AGE.

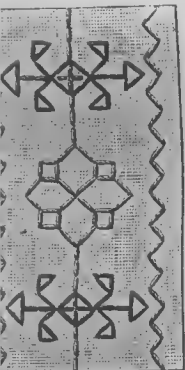
NO. 10.—HOME-DRESS WITH COOKING-APRON.



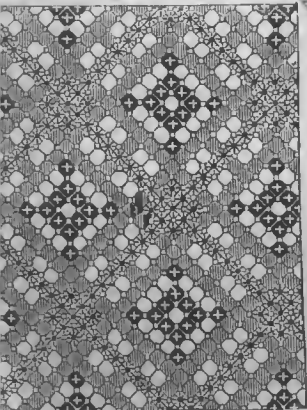
NO. 11.—AFTERNOON-DRESS.



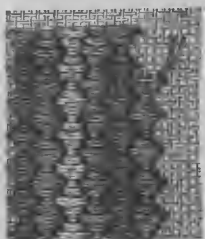
NO. 1.—LETTER-CASE (CLOSED).



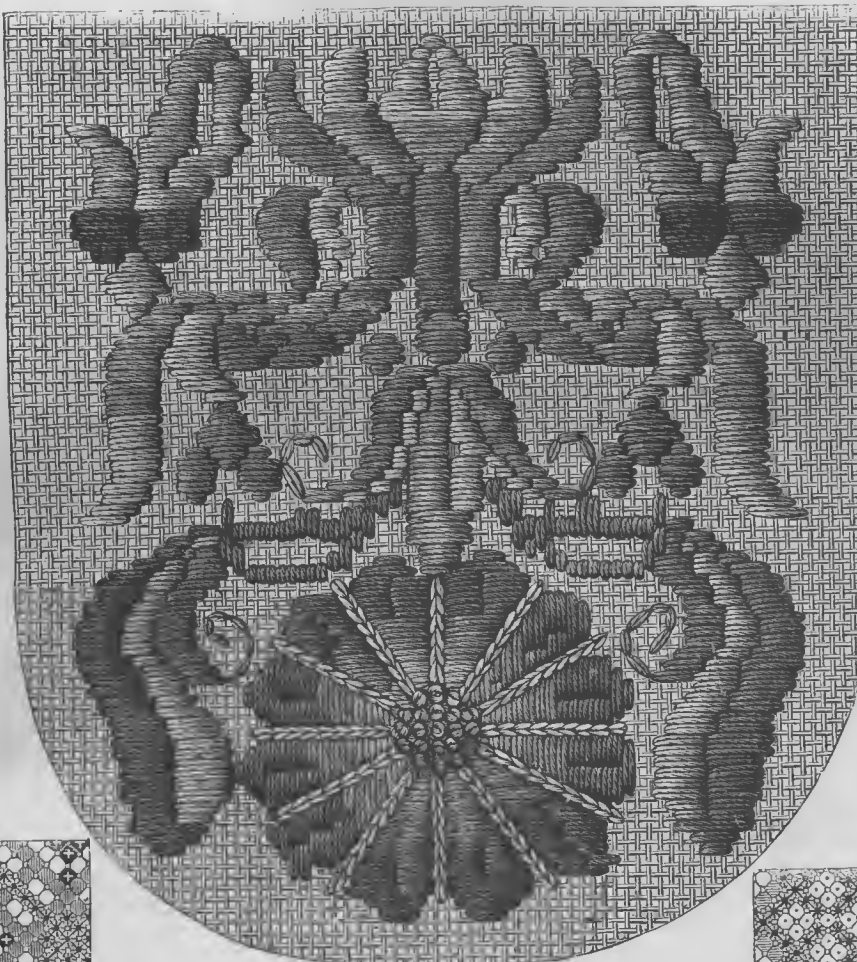
—BORDER: CORDING AND LONG STITCHES.



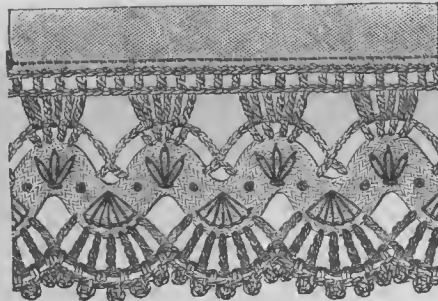
Blue. Red. Dark Blue. Light Olive.  
NO. 6.—BERLIN WORK DESIGN.



NO. 9.—BERLIN WORK DESIGN.



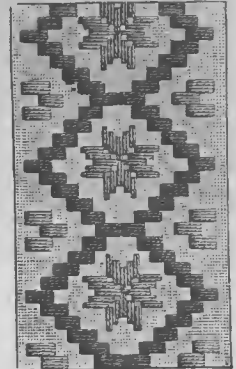
NO. 4.—DRAPE: EMBROIDERY.



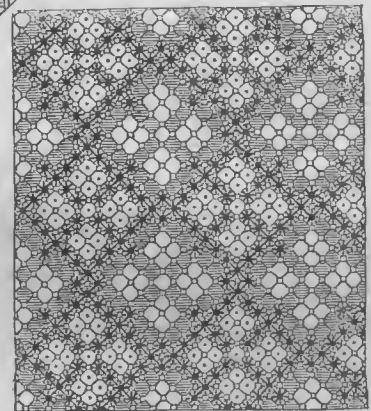
NO. 7.—TRIMMING: CROCHET, WAVED BRAID, AND EMBROIDERY.



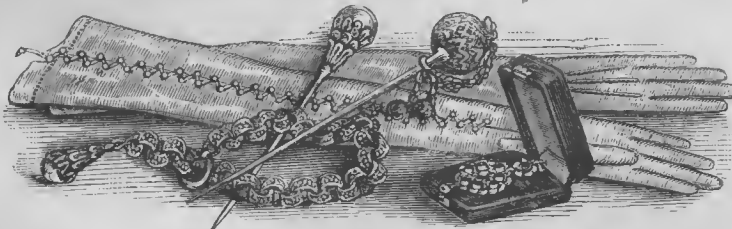
NO. 2.—LETTER-CASE (OPEN).



NO. 5.—BORDER: LONG-STITCHES.



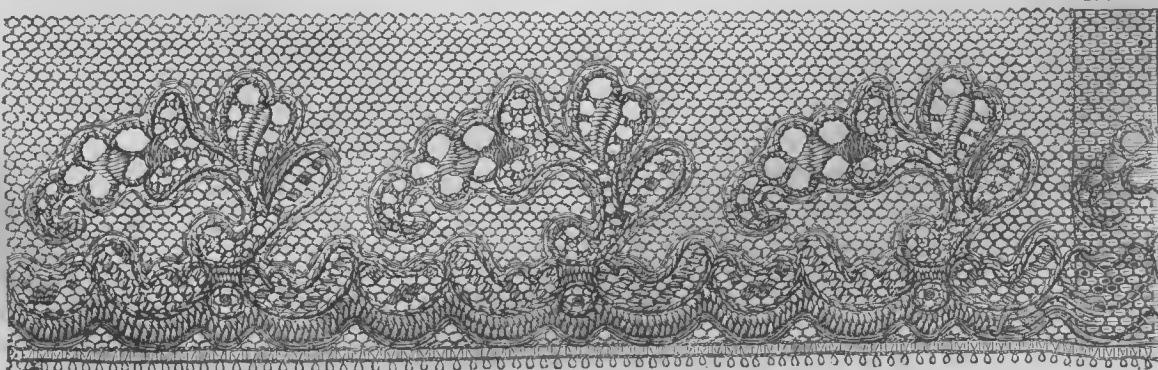
Dark Green. Dark Red. Light Red. Gold.  
NO. 8.—BERLIN WORK DESIGN.



NO. 10.—FASHIONABLE GLOVES AND GOLD ORNAMENTS.



NO. 11.—BERLIN WORK DESIGN.



NO. 12.—LACE: EMBROIDERED NET.

## PARIS FASHIONS.

For the dinner and evening parties which are so frequent at this season of the year very pretty toilets for young ladies are made of light woollen materials, such as fine Indian cashmere or nun's veiling, combined with surah or merveilleux satin of the same colour. Some are magnolia white, others turquoise blue, others again pale rose colour. A favourite shade, very effective and becoming by gaslight, is coral pink.

Toilets for the opera are very elegant just now. Drooping coiffures are very graceful upon bare shoulders. One long wavy curl is often worn falling in the middle of the back. Puffs composed of three feathers and an aigrette are now preferred to flowers (which, I think, is a pity), and a small cluster of similar feathers is fastened in the bodice.

The prettiest and most novel of dresses for young married ladies are these: Round skirts, without trains, of white silk, covered with flutings of white silk gauze, upon which are placed slightly-gathered flounces of Mechlin or Alençon lace (or imitation thereof). There are eleven flounces, forming a perfect froth of white lace of exquisite lightness. With this a "Parabere" coat, of pure Louis Quinze style, of ruby velvet, cut low and square, with small standing-up collar at the back of the neck. The coat lapels are very long and intermixed, so as to form a sort of tunic. The bodice is trimmed round the top with real Alençon or Mechlin lace. A large bouquet of monthly roses is fastened at the side by a jewelled cross. The coat, of ruby velvet, can also be made quite low for a ball-toilet.

A dinner-toilet of elegant simplicity is of oxydized silver-gray sicilienne, the tunic forming deep square lappets, which open over a skirt front entirely covered with fringes of gray silk to match, powdered with silver. Bodice enclosing the hips, trimmed with gray embroidery over the pockets, simply crossed in front, of an unusually graceful and becoming cut. Pelerino, collar, and cuffs of Venetian point.

An evening-dress for a young girl is of white silk muslin. The bodice is gathered in front, and but very slightly open. A deep belt of thick ivory-white gros-grain encircles the waist, and a large cluster of roses is fastened into it. The skirt, of Indian silk muslin, is composed of draperies thrown across and fastened at the knee with a flowing bow of white satin. Flounces of silk muslin, edged with froth-like fringe, come midway up the skirt on either side, and the narrow train is of thick, dull ivory-white silk, and is gracefully looped up.

A very pretty ball-dress is of coral-pink surah, white satin, and lace. Three scarfs of surah edged with lace are crossed over the skirt and fastened at the side by three red roses; at the foot there is a flounce of hollow-pleated white satin; the train is trimmed with three similar flounces. Bodice cut low and round, with lace trimming round the top, and semigarland of roses. This bodice has a deep scalloped-out basque, peaked in front.

Extremes meet; and now that we have arrived at the very last possible degree of tightened-in sleeves, we must be prepared to see very wide flowing ones. In fact, I have already seen dresses in which both styles are combined. It is a dress of prune stamped velvet and merveilleux satin. The casaquin-bodice, of stamped velvet, is laced with silk cord over a plastron of satin. It has wide sleeves in the pagoda style of the velvet, and tight under-sleeves of satin. The velvet skirt is cut out into vandykes round the bottom and down each side; the front is of satin, with a net-work of silk cord over it. The vandykes round the bottom fall over a fine double fluting of satin. The same arrangement can be made of plush and satin, or more simply, of cashmere and surah; but in that case the cashmere should be worked round in a border of braiding or embroidery.

The casaquin is now made with the basque all in one piece, not applied; it is made of cloth, plain or brocaded velvet, plush or brocaded silk, in black or dark colours, to wear with any skirt.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 136.

## No. 1.—PINAFORE.

The pinafore is of white muslin, trimmed with torchon lace.—Price of pattern of pinafore, trimmed, 25c.; flat, 12c.

## No. 2.—PINAFORE.

This pinafore is of fine white diapor, trimmed with frills of the same, embroidered with a

cross-stitch design and buttonholed at the edge with coloured cotton.—Price of pattern of pinafore, trimmed, 25c.; flat, 12c.

## Nos. 3 AND 7.—BONNET FOR ELDERLY LADY.

The bonnet is of mauve plush; it is trimmed with lace, jet beads, and ostrich tips; a puffing of old-gold satin is placed at the back of bonnet under a handsome jet ornament. The strings may either be of plush lined with satin or of double satin; they are fastened with an ornamental hook and eye.

## Nos. 4 AND 6.—DRESS-SLEEVES.

These sleeves are suitable to be made for dinner-dresses. No. 4 is trimmed with folds of the material and lace; and No. 6 with a gathered cuff, lace ruffles, and bows of ribbon.—Price of pattern of each sleeve, trimmed, 25c.

## No. 5.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of heliotrope cashmere; the skirt is trimmed with a deep pleated flounce, headed by kiltings of satin; the polonaise is piped with satin, and ornamented with satin ribbon bows.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

## No. 6.—See No. 4.

## No. 7.—See No. 3.

## No. 8.—AFTERNOON-DRESS.

The dress is of tea-green cashmere, trimmed with narrow folds of satin; gathered chemisette of satin; the polonaise is draped at the side under a rich silk cord from which is suspended an embroidered sachet.—Price of pattern of dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

## No. 9.—HOME-DRESS FOR LITTLE GIRL FROM TEN TO TWELVE YEARS OF AGE.

The dress is of fawn-coloured cloth with cross-folds, flounce, sash, and cape of blue checked woollen material, bound with plush.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 10.—HOME-DRESS WITH COOKING-APRON.

The dress is of black and white plaid woollen material, with collar and cuffs of black silk; cooking-apron of undressed holland, trimmed with crossbands of blue linen and cross-stitch designs worked in red and blue ingrain cotton.—Price of pattern of cooking-apron, trimmed, 50c.; flat, 25c.

## No. 11.—AFTERNOON-DRESS.

The dress is of garnet cashmere; part of the back drapery and the binding of the polonaise are satin of the same colour; it is ornamented with rich silk cord, tassels, and satin buttons.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME CURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 137.

## Nos. 1 AND 2.—LETTER-CASE.

This case is made of dark ruby plush, cut in one piece, measuring eighteen inches in length and five and a half in breadth; the ends are turned up to form pockets three and a half inches deep; the flaps measure two inches deep; they are of gold-coloured satin to correspond with the corners; an embroidery design is worked on one flap; the case is edged with ruby and gold cord, and is tied with a fancy ribbon.

## No. 3.—BORDER: CORDING-STITCH.

The border is suitable for ornamenting aprons, children's dresses, &c.; it is worked in cording and long stitches.

## No. 4.—DRAPE: EMBROIDERY.

This design is suitable to be repeated to form drapes for brackets, mantelpieces, or waste-paper baskets. It is worked with silk and wool in long, chain, and knot stitches upon canvas, which must be grounded, or the canvas may be placed upon cloth and the threads drawn away when the work is finished.

## No. 5.—BORDER: LONG-STITCHES.

This border is suitable to be worked on children's dresses, aprons, &c.; it is worked with crewel in three shades or colours.

## Nos. 6, 8, 9 AND 11.—BERLIN-WORK DESIGNS.

These designs are intended to be worked with Berlin wool on canvas, twelve stitches to the inch, for slippers, cushions, footstools, &c. Filoselle may be used for the lightest shade, if preferred. Nos. 9 and 11 are suitable for work-bags, pincushions, &c. No. 9 may be worked with double crewel instead of Berlin if preferred—three shades are required; for No. 11, two shades of wool and one of silk are needed.

## No. 7.—TRIMMING: CROCHET AND WAVED BRAID.

For the heading:—

1st Row: Four trebles each separated by one chain into the top of scallop of braid, six chain, one treble into side of scallop, one treble into side of next scallop, six chain. Repeat from the beginning of the row.

2nd Row: Two double trebles separated by one chain between the trebles of last row (see design), four chain. Repeat.

3rd Row: One treble separated by one chain under every other stitch of last row.

For the edge:—

1st Row: Seven double trebles each separated by one chain into each scallop of braid (see design).

2nd Row: \* one double under first chain of last row, four chain, one double into the first, repeat from \* four times more, one double under next chain. Repeat from the beginning of the row.

The braid is embroidered with small designs in long and knot stitches with ingrain cotton.

## Nos. 8 AND 9.—See No. 6.

## No. 10.—FASHIONABLE GLOVES AND GOLD ORNAMENTS.

## No. 11.—See No. 6.

## No. 12.—LACE: EMBROIDERED NET.

This lace is still very much used for trimming evening-dresses, fichus, cravats, &c.; it is worked on a foundation of Brussels net with linen flossette. A tracing of the design must be made on transparent linen, the net tacked firmly over it; the pattern is worked in cording and darning stitches. The edge is finished with a fine pearl.

## GRAINS OF GOLD.

As a man is known by his company, so a man's company may be known by his manner of expressing himself.—*Swift*.

The main thing to be considered in every action of a child is how it will become him when he is bigger, and whether it will lead him when he is grown up.—*Locke*.

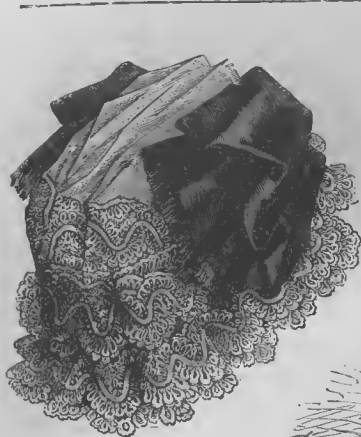
To-morrow may never come to us. We do not live in to-morrow. We cannot find it in any of our little deeds. The man who owns blocks of real estate and great ships on the sea does not own a single minute of to-morrow! To-morrow! It is a mysterious possibility, not yet born. It lies under the seal of midnight behind the veil of glittering constellations.—*Chapin*.

I see in this world two heaps—one of human happiness, and one of misery. Now, if I can take but the smallest bit from the second heap and add to the first, I carry a point. If, as I go home, a child has dropped a penny, and if by giving it another I can wipe away its tears, I feel that I have done something. I should be glad indeed to do great things, but I will not neglect such little ones as this. These little things are what we all can do, and should.

No matter how industrious or economical a young man is, his endeavours to save are wasted if he has a careless wife. He might as well be doomed to spend his strength and life in an attempt to catch water in a sieve. The effort would be scarcely less certainly in vain. Habits of economy, the way to turn everything in the household affairs to the best account—these are among the things which every mother should teach her daughters.

The opinions and criticisms of others deserve our respectful consideration. They come to us as part of the materials which go to make up our conduct and our life, and they should form at least one factor in every decision. At the same time, it is never to be forgotten that those opinions come to us, not as an authority to be obeyed, but as subject-matter for our examination and judgment. We are to treat them with neither defiance nor submission; we should neither dismiss them as worthless, nor yield to them as infallible.





NO. 1.—EVENING CAP.



NO. 2.—EVENING-CAP.

NO. 3.—MORNING-CAP.



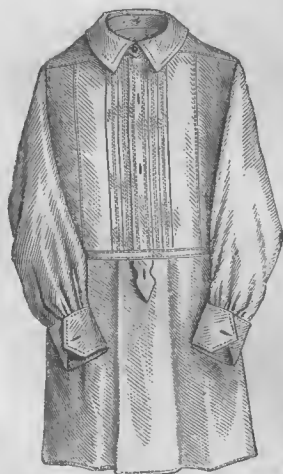
NO. 4.—MIDIEVAL CAP.



NO. 5.—FICHU.



NO. 6.—CRAVAT.



NO. 7.—SHIRT FOR BOY FROM TEN TO TWELVE YEARS OF AGE.

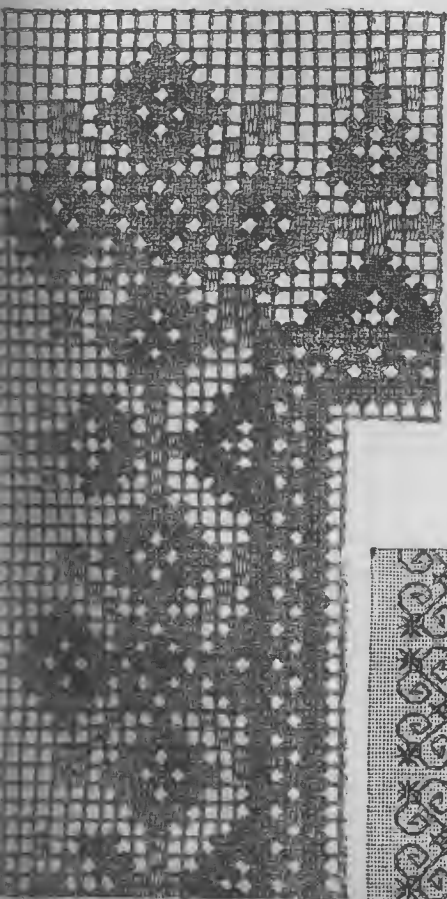


NO. 8.—WALKING-DRESS.

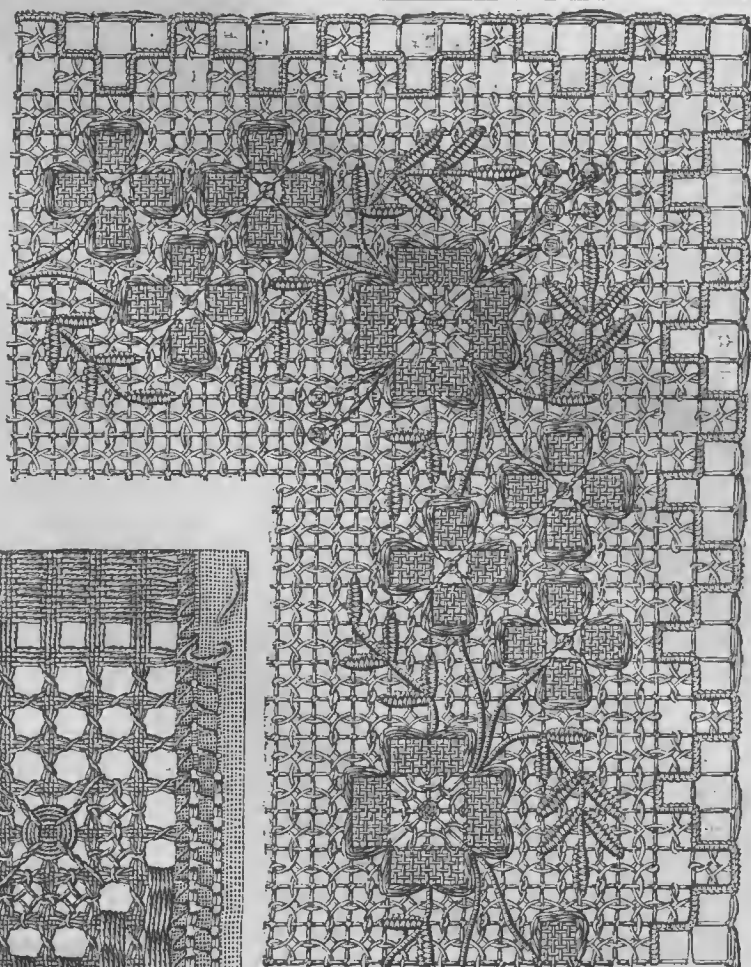
NO. 9.—WALKING-COSTUME.



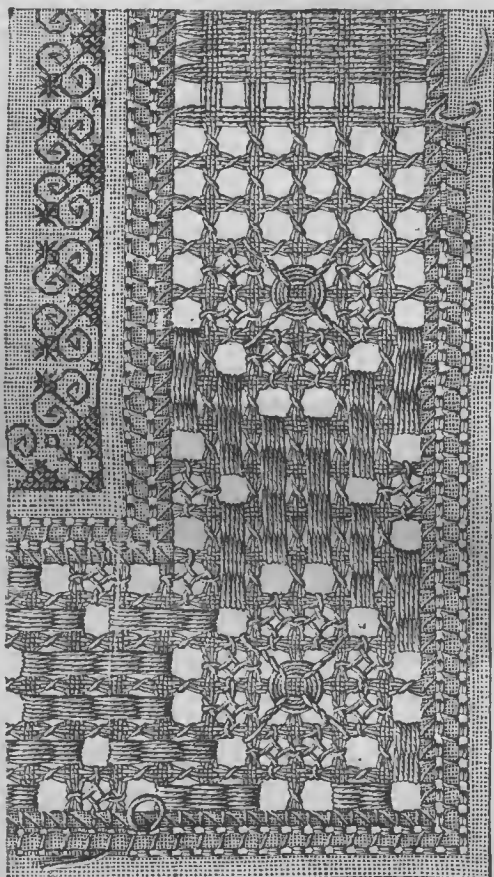
NO. 10.—BACK OF NO. 8.



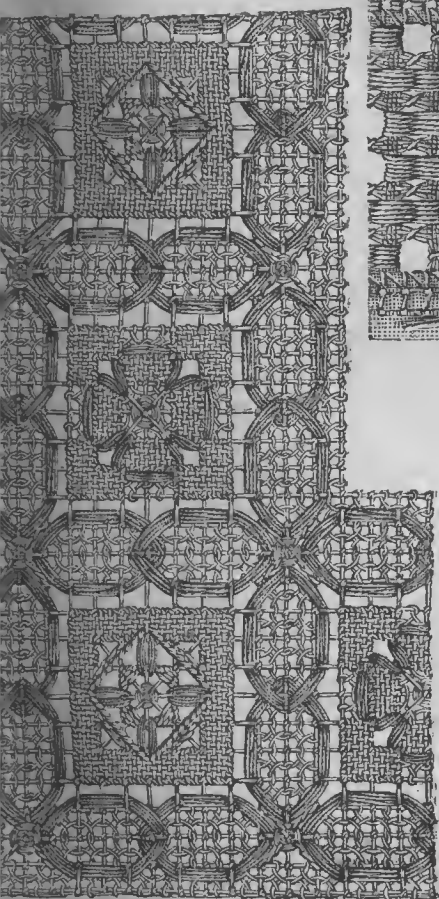
CORNER AND BORDER: GUIPURE NETTING.



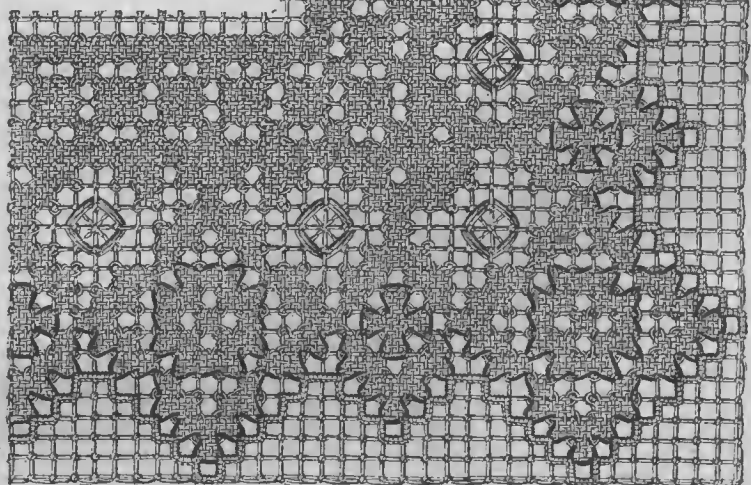
NO. 2.—CORNER AND BORDER: GUIPURE NETTING.



NO. 3.—BORDER: DRAWN THREADS.



NO. 4.—BORDER AND CORNER: GUIPURE NETTING.



NO. 5.—BORDER AND CORNER: GUIPURE NETTING.



## PARIS FASHIONS.

**SATIN** is still the most popular material for all dressy toilets, and more especially for ball-dresses. A very lovely ball-dress, lately shown by one of our *modistes*, is of pale amber satin; the back is cut plain and in the princess shape. The front is made of very brilliant gauze of the same colour, draped and puffed, crossed with bias-bands of satin; the satin train is trimmed with white lace, also the bodice, which is ornamented with a wreath of deep-red pomegranate blossoms. A similar garland follows the upper outline of the flounce round the foot of the skirt; a lace trimming goes round the top of the bodice, and crosses the shoulders, and a garland of flowers falls over the arms by way of sleeves.

A dinner-toilet is of amethyst-coloured satin, and of brocaded silk of two shades of the same colour. The skirt of plain satin is draped up very high upon the right side; the train is trimmed upon the left side with two deep revers of brocade, which meet in the shape of a large scallop. The bodice is made with basques curved high over the hips and deeply peaked in front and at the back; it is edged round with blocks of the brocade. Similar blocks trim the front of the skirt at the foot.

A ball-dress for a young lady is of pompadour surah, white satin, and lace. Three scarfs of surah trimmed with lace are crossed over the skirt and fastened at the side by three red roses; at the foot there is a pleated flounce of white satin; the train is trimmed with three similar flounces. Round low bodice trimmed round the top with lace, and a chaplet of roses; the bodice is lengthened into a deep cut-out basque peaked in front and at the back, and edged with lace.

A simple toilet for a young girl is of white silk gauze; the pleated bodice is very slightly open in front, and is fastened round the waist with a very wide belt of dull white silk, into which is thrust a large cluster of Bengal roses. The skirt is of white silk gauze covered with a perfect froth of tiny-gathered flounces, across which is draped a scarf of the same tissue, while the narrow train of dull white silk is gracefully caught up with a spray of Bengal roses.

Toilets for the opera are very brilliant just now; coiffures drooping over bare shoulders—often with one long curl falling over the back—are very pretty and effective. Flowers are sometimes exchanged for coloured feathers, which are put on in light clusters upon the bodice and in the hair.

Plush has been so extraordinarily popular through the winter, that its vogue is not likely to survive the present season. Brocaded velvets and satins are still fashionable in combination with plain tissues. When two fabrics are employed for one dress, they are generally chosen both of the same colour, unless for very dressy evening-toilets; the difference of texture produces sufficient variety. Black cashmere dresses are often trimmed with black wool and silk brocade in small floral or armure patterns; and when such brocade can be matched to the plain woollen fabric, it also looks well in colours; unfortunately, it is not to be obtained in all shades.

The pretty brocaded jackets which are now fashionable to wear over any skirt will prove very useful for finishing a dress which the wear and tear of the winter season has somewhat damaged. The trimmings of the skirt being freshened up, and the train, if there is any, curtailed, the bodice can be replaced by the casquin, and a very neat and elegant toilet obtained.

Fancy jewels play an important part in modern toilets. No lace or ribbon, bow or cravat, of any kind is now worn without being fastened in with some sort of brooch: most of these brooches are in the shape of insects, butterflies, beetles, ladybirds, and even spiders, although the latter have not quite obtained the vogue that had been predicted them. Bangles are worn by the half-dozen upon each arm, and necklaces appear even upon high-necked dresses. To every watch is appended a chate-laine, and from every chate-laine is suspended a profusion of charms, mostly in the insect or quadruped style.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 152.

## No. 1.—EVENING-CAP.

The crown of the cap is of fine cream-coloured muslin, trimmed with cream-coloured lace, and a bow of wide pale blue plush ribbon.

## No. 2.—EVENING-CAP AND COLLAR.

The cap is composed of Bretonne lace, ornamented with a bouquet of flowers, and fastened at the back with a bow of ribbon. Collar of fine checked muslin, embroidered with crimson and blue silk, and edged with lace.

## No. 3.—MORNING-CAP AND COLLAR.

The cap is of figured net, trimmed with pleated valenciennes lace and a scarf of ruby striped satin; it is fastened to the hair by gold-headed pins. Collar of white muslin, embroidered with cross-stitch designs in ruby silk, and edged with lace.

## No. 4.—MEDIÆVAL CAP.

The cap is of ruby plush, ornamented with gold beads; the border is lined with pale blue satin.

## No. 5.—FICHU.

The fichu is of embroidered net, trimmed with killed lace, headed by a band of coloured embroidery.—Price of pattern of fichu, trimmed, 25c.; flat, 12c.

## No. 6.—CRAVAT.

The cravat is of old-gold satin, edged with two rows of black lace, embroidered with gold; it is gathered at the back and front of throat, and is fastened under a bow of narrow ribbon.

## No. 7.—DAY-SHIRT FOR BOY FROM TEN TO TWELVE YEARS OF AGE.

The shirt is of longcloth, with front, collar, and cuffs of fine linen.—Price of pattern of shirt, made up, 40c.; flat, 20c.

## Nos. 8 AND 10.—WALKING-DRESS.

The dress is of heliotrope cashmere; cloak of black satin, trimmed with plush and rich passementerie ornaments; muff of black plush, lined with heliotrope, and ornamented with a bow of ribbon. Plush hat, trimmed with ostrich feathers.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

## No. 9.—WALKING-COSTUME.

The dress is of woollen plaid, a gray ground with red and darker gray plaided stripes. Black velvet Tam o'Shanter hat, with a red feather.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 50c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 10.—See No. 8.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., BROADWAY, 6, EAST 14TH STREET, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 153.

## Nos. 1, 2, 4, AND 5.—BORDERS AND CORNERS: GUIPURE NETTING.

These borders are suitable for ornamenting curtains, blinds, antimacassars, &c. They may be mixed with satin, muslin, or the very fashionable congress canvas embroidered. Full directions for guipure netting will be found in our Guipure Netting Supplements, given with Nos. 254 and 255 of this Journal. They are kept in print for the convenience of new subscribers.

## No. 3.—BORDER AND CORNER: DRAWN THREADS AND CROSS AND ITALIAN STITCH EMBROIDERY.

This border is to serve the same purposes as those given in guipure netting. The threads are drawn out in alternate fours lengthwise, and must be sewn over according to the illustration.

## Nos. 4 AND 5.—See No. 1.

MANY an unwise parent labours hard and lives sparingly all his life for the purpose of leaving enough to give his children a start in the world, as it is called. Setting a young man afloat with money left him by his relatives is like tying bladders under the arms of one who cannot swim; ten chances to one he will lose his bladders and go to the bottom. Teach him to swim, and he will never need the bladders. Give your child a sound education, and you have done enough for him. See to it that his morals are pure, his mind cultivated, and his whole nature made subservient to laws which govern man, and you have given what will be of more value than the wealth of the Indies.

## THE HOME.

## COOKERY.

**BAKED BEEF TEA.**—Cut 1 lb fleshy beef into small pieces; take away all the fat, and put into a baking-jar with half pint of water and half saltspoonful of salt. Cover the jar well, and place it in a warm but not hot oven, and bake for three or four hours; it should be strained and kept in a cool place until wanted. It may also be flavoured with an onion, a clove, and some sweet herbs, if the invalid is strong enough to take them.

**INVALIDS' JELLY.**—Soak twelve shanks of mutton in cold water for some hours, and scrub them well; then put them, with 1 lb lean beef, one onion, three blades of mace, pepper and salt, a bunch of sweet herbs, and a crust of bread toasted brown, into a saucepan with three quarts of water, and let them simmer gently for five hours. Strain the broth, and when cold, take off all the fat. It may be eaten cold as a jelly or warmed.

**BAKED OR STEWED CALF'S FOOT.**—Well clean one calf's foot, and either stew or bake it for three to four hours in one pint of milk, one pint of water, one blade of mace, the rind of half a lemon, pepper and salt to taste. An onion and a small quantity of celery may be added if approved; half a teaspoonful of cream stirred in just before it is taken is a great improvement.

**EGG WINE.**—Beat an egg and mix with it a tablespoonful of cold water, make half a glass of cold water and one glass of sherry hot, but not boiling; pour it upon the egg, stirring all the time, add a little lump sugar and grated nutmeg; put all into a very clean saucepan, set it on a gentle fire, and stir the contents one way until they thicken, but they must not boil; serve in a glass with sippets of toasted bread or plain crisp biscuits. If the egg is not warmed, the mixture will be found easier of digestion, but it is not so pleasant a drink.

## ONE THING AND ANOTHER.

The plans of the lawyers are generally fees-able.

**A MAN OF ART AND LETTERS.**—Mr. Ruskin.—*Punch.*

Low funds are an effectual barrier to high spirits.

**A BEAR** is a furry creature, but the man who sells his skin is a furrier.

**AN ÆSTHETIC PHILOSOPHER.**—Sage Green.—*Punch.*

**BROWN** says the best way to retain a young lady's affections is not to return them.

**WHY** is a miser like a man with a short memory?—Because he is always forgetting.

**THE ORIGINAL THREE "F's."**—"Fair, fat, and forty."—*Punch.*

**WHAT** is the greatest instance of cannibalism on record?—When a rash man ate a rasher.

**A NOD** is as good—as a bid with most auctioneers.

**NOT YET WITHIN THE PALE OF CIVILIZATION.**—London milk.—*Punch.*

**WHY** is bread one of the first necessities of life?—Because it is an article which is always kneaded.

**"ON** whom shall we call," exclaimed an orator, "to cure the evil effects of bad legislation?"—"On a doctor of laws," cried one of the auditors.

**NOT UPSET.**—A wit being asked, on the failure of a certain bank, "Were you not upset?" replied, "No, I only lost my balance."

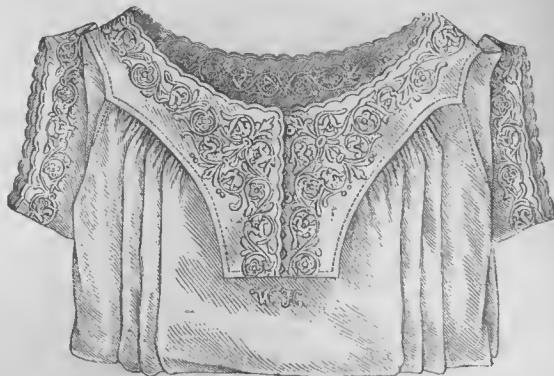
**TOO TRUE!**—The colonel: "What I suffer from is a neglected education."—Sir Gorgius Midas (whose main regret is that he was never at a public school): "Neglected education? Why, 'ang it, you were brought up at Eton, weren't you?"—The colonel: "Yes—that's just it!"—*Punch.*

**"BUSINESS."**—Belle (she had tried him on the Royal Academy and "Grosvenor," the decoration of the ball-room, the last novels, music and the drama, operas, &c.; couldn't get an idea out of him! Happy thought—perhaps he's political): "Is there any news in the City this evening?"—Beau (brightening up): "Ah; gray shirtings stiffened, export yarns hardened, and flax steady at Friday's currencies!" (He was purely commercial.)—*Punch.*

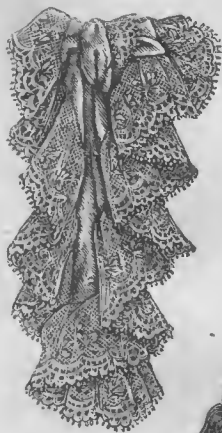




NO. 1.—CHEMISE.



NO. 2.—CHEMISE.



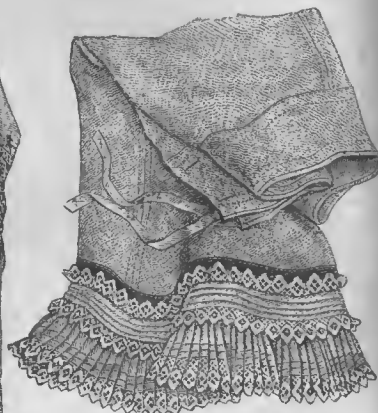
NO. 3.—CRAVAT-BOW.



NO. 4.—UNDER-BODICE.



NO. 5.—ROMAN APRON.



NO. 6.—FLANNEL PETTICOAT.



NO. 7.—EVENING-DRESS.



NO. 8.—DRESSING-GOWN.



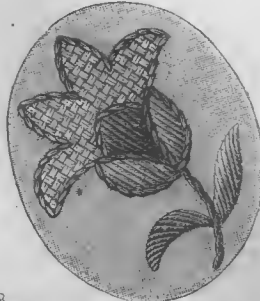
NO. 9.—AFTERNOON-DRESS.



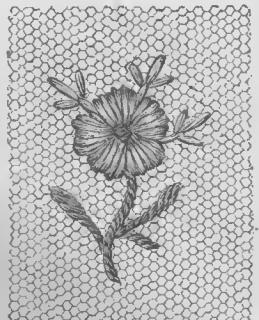
SPRAY: DARNED NET.



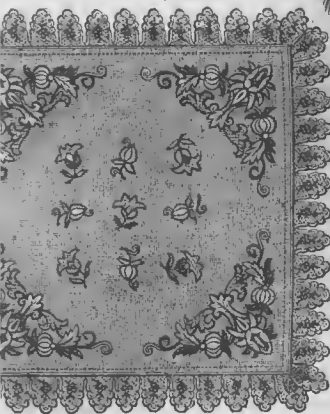
NO. 2.—SPRAY: CREWEL WORK.



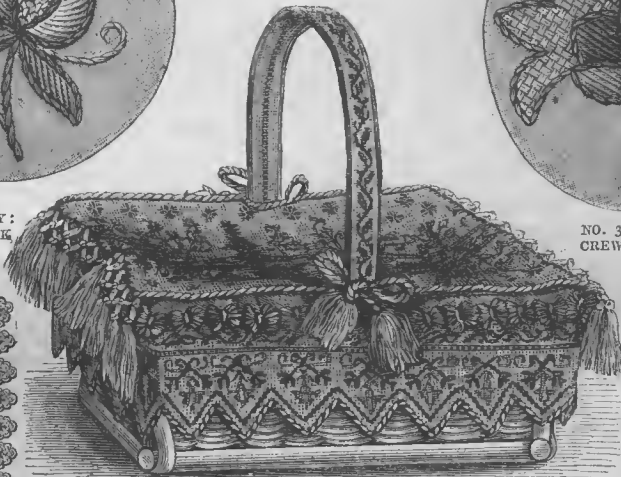
NO. 3.—SPRAY: CREWEL WORK.



NO. 4.—SPRAY: DARNED NET.



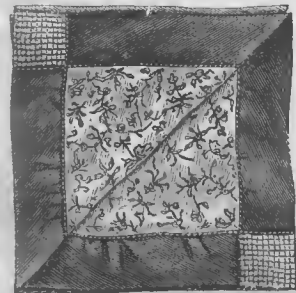
NO. 5.—CUSHION-COVER, &C.



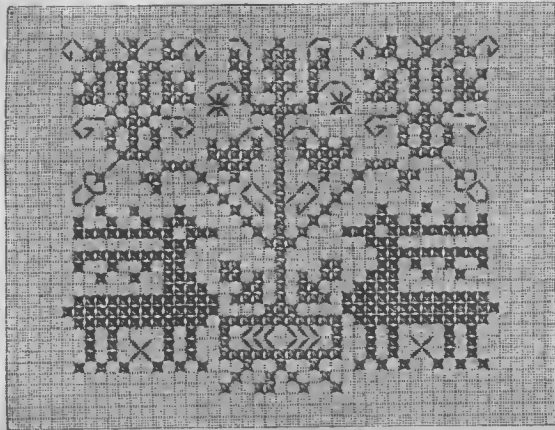
NO. 6.—WORK-BASKET.



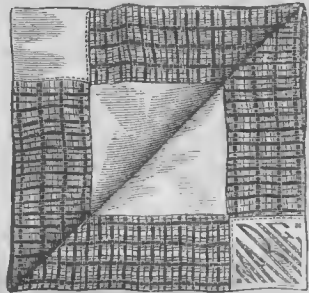
NO. 7.—CUSHION COVER: EMBROIDERY.



NO. 8.—POCKET-HANDKERCHIEF.



NO. 9.—DESIGN: CROSS AND ITALIAN STITCH.



NO. 10.—POCKET-HANDKERCHIEF.



NO. 12.—CORNER: EMBROIDERY.



NO. 11. BORDER: OPEN BUTTON-HOLE STITCH.



NO. 13.—CORNER: EMBROIDERY.

## PARIS FASHIONS.

BLACK toilets are extremely fashionable for the evening, and are made with low bodices even for balls. Even quite young married ladies often prefer such dresses to those of lighter fabric and colours. The richest materials are employed for such; for instance, skirt of black satin with four flounces of graduated size round the bottom. The whole front and the sides of this skirt are draped with black silk gauze beaded with jet; the back with a train of black embossed velvet without any trimming. It is cut square, and a white lace balayouse shows beyond the edge; a large wreath of roses is fastened on the right side, between the velvet train and gauze drapery; the bodice is of embossed velvet, it is cut low, and pointed in front and at the back; the basque is peaked in front and comes down into square coat lappets, at the back it is trimmed all round with jet head embroidery; white lace inside the upper outline; a wreath of roses is fastened from the left shoulder across the bodice. Such a toilet requires handsome jewels, diamonds, or rubies, about the neck and arms.

A simpler black toilet is of black satin, tulle, and lace. The bodice, in the cuirass shape, is cut low, and trimmed round the top and round the edge of the basque with chenille and bead embroidery; on the left side is placed a drooping cluster of crimson pomegranate-blossoms. The train is of black satin, lined with pale old-gold ditto, and looped up at the side, so as to show the lining, with a garland of the same blossom. The under-skirt, of black satin, is covered with black tulle, and trimmed with tiny flounces of tulle edged with lace. Crimson flowers in the hair. Yellow roses, with reddish-brown tinted foliage, may be worn instead of the pomegranate-blossoms, and would also look well though less bright.

A great many ball-toilets are now made not thoroughly *décolletée*, but only open in front, either in a square or point.

A very pretty one is of pale blue satin, and white lace put on plain over the satin. The skirt is composed of alternate rows of white lace over satin, and of satin shirrings with loops of blue ribbon. The train is formed of a wide width, draped and finished round the bottom with three flounces, headed with one deep shirring. The bodice is cut low and square in front, with vest and basque of lace over satin; short sleeves, large bouquet of flowers on the left side of the bodice, and flowers to match the hair.

Another is of rose-coloured satin and silk brocade, white tulle and blond; the skirt is one mass of tulle flounces. The cuirass-bodice, of rose-coloured satin, has a double drapery of brocade and lace; it is open square in front, and the semi-short sleeves have revers of brocade. A train of plain satin is looped up with a scarf of brocade and a cluster of azaleas white and pink. Clusters of the same are placed on the bodice and in the hair.

Again, a very tasteful ball-toilet has an upper skirt of white striped gauze, with fancy flutings of plain gauze round the foot. Princess-bodice of pale blue satin cut low; plain train with a handsome ruched balayouse; short tunic, trimmed with a fringe of gold lace, and looped up at the side with a cluster of red pyrus-japonica. The blue bodice, being cut excessively low, is completed by draperies of gauze crossed over the bosom, and ornamented with a narrow wreath of red flowers. Small sleeves to match. Blue feathers in the hair.

The same arrangement is repeated, with various modifications, in rose-colour, pale gold, or white satin, with plenty of white net or gauze.

Indeed, all this season's evening-toilets are remarkable by the combinations of the richest silk fabrics with the most cloud-like of light materials.

For young girls, a simple style is of course adopted; thus, a very pretty ball-dress for a young girl is of white Indian mull placed and draped over blue silk. The short skirt is gathered in stripes, and between each stripe runs a wreath of flowers over blue silk; draped tunic, and paniers forming draperies, looped up in front and edged with white lace. Princess bodice, forming the under slip for the tunic; this tunic is cut open and square, trimmed with white lace. Small sleeve formed of draperies of silk covered with mull and lace flutings.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 168.

## Nos. 1 AND 2.—CHEMISES.

These chemises are of fine longcloth, with yokes ornamented with embroidery.—Price of

pattern of either chemise, trimmed, 40c.; flat, 20c.

## No. 3.—CRAVAT-BOW.

The bow is of cream-coloured Indian muslin and lace.

## No. 4.—UNDER-BODICE.

The bodice is of very fine longcloth, arranged in small tucks; it is trimmed with insertion and lace.—Price of pattern of bodice, trimmed, 50c.; flat, 25c.

## No. 5.—ROMAN APRON.

The apron is of crash, embroidered with cross-stitch border in green and blue silk; the ends are finished with fringe, made by knotting lengths of silk into the material, and the apron is tied behind with wide ribbon.—Price of pattern of apron, 20c.

## No. 6.—FLANNEL PETTICOAT.

The petticoat is of fine twilled blue flannel, trimmed with a kilting, and crossfolds edged with torchon lace.—Price of pattern of petticoat, trimmed, 40c.; flat, 20c.

## No. 7.—EVENING-DRESS.

The dress is of dark peacock-green velvet; fichu of cream-coloured Indian muslin, trimmed with lace and ornamented with bouquets of coral-pink geraniums and foliage.—Price of pattern of fichu, trimmed, 30c.; flat, 12c.

## No. 8.—DRESSING-GOWN.

The gown is of light slate cashmere, with crossfold cuffs and collar of ruby pokin; it is fastened at the waist and throat with silk cord. Cap of white muslin, trimmed with lace and ruby ribbon.—Price of pattern of dressing-gown, trimmed, \$1; flat, 30c.

## No. 9.—AFTERNOON-DRESS.

Kilted skirt of brown cashmere; polonaise of stamped velvet, with pleated plastron; scarf and revers of satin.—Price of pattern of polonaise, trimmed, 80c.; flat, 30c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 169.

## Nos. 1 AND 4.—SPRAYS: DARNED NET.

These sprays may be worked on Brussels net with linen flossette, or on black net with filoselle. No. 1 has fine muslin applied to the net on the wrong side; the pattern is outlined with darning-stitch. No. 2 is in long and cording stitch; they are suitable for ornamenting cap-crowns, veils, &c.

## Nos. 2, 3, 5, 12, AND 13.—CUSHION-COVER OR MAT: EMBROIDERY.

The foundation is of dark olive velvet, embroidered in the centre with the designs shown in Nos. 2 and 3. Either of the designs shown in Nos. 12 and 13 may be used for the corners; the embroidery is worked in long, cording, and herringbone stitches with embroidery-silk; the cover is edged with lace made of net, button-holed in scallops, with a spray worked in each with coloured silk.

## No. 4.—See No. 1.

## No. 5.—See No. 2.

## No. 6.—WORK-BASKET.

The basket is of wicker, with vandyked drapery and cover of Russian canvas, embroidered with cross-stitch in silk of two colours; the drapery is edged with cord, and headed by tufts of tied wool; the cover is ornamented with cord and fringe; a band of embroidery is sewn over the handle, and is finished by cord and tassels.

## No. 7.—CUSHION-COVER: EMBROIDERY.

This cover measures eighteen inches square; the foundation is dark ruby plush; the embroidery for the corners is worked with crewels on silk canvas, which is appliquéd to the foundation under embroidered bands of moiré ribbon; the cover is finished by a tassel-fringe with netted heading. One corner, in the full size, will be found upon the back of Gigantic Supplement.

## Nos. 8 AND 10.—FASHIONABLE POCKET-HANDKERCHIEFS.

No. 8 is of figured cambric, with wide border of blue cambric and checked corners. No. 10 has a white centre and corners, with a plaided

border. The name or monogram should be embroidered in one corner with coloured ingram cotton.

## No. 9.—DESIGN: CROSS AND ITALIAN STITCH.

This design is suitable to be repeated to form borders for towels, tablecovers, &c.; it is worked in cross and Italian stitches.

## No. 10.—See No. 8.

## No. 11.—BORDER: BUTTONHOLE-STITCH.

This border is suitable to be worked above the fringe of dollys, to prevent the threads from fraying out.

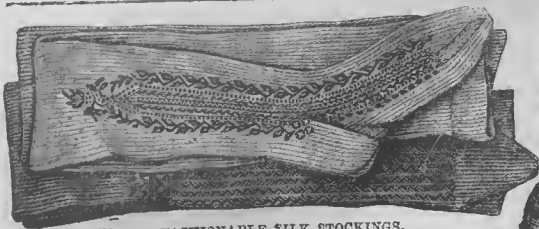
## Nos. 12 AND 13.—See No. 2.

A BAD PLAN.—A true wife will not cherish her husband's weaknesses by working upon them to her own advantage. She should not irritate him. If irritation should occur, women must expect to hear from most men a strength and vehemence of language far more than the occasion requires. Mild as well as stern men are prone to this exaggeration of language; let not a woman be tempted ever to say anything sarcastic or violent in retaliation. The bitter repentance must needs follow such indulgence if she does. Men frequently forget what they have themselves said, but seldom what is uttered by their wives. They are grateful, too, for forbearance in such cases, for while asserting most loudly that they are right, they are often conscious that they are wrong.

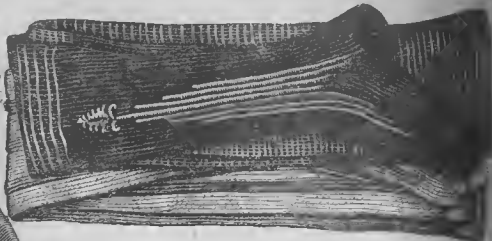
GENEROSITY OF NAPOLEON.—During the campaign of the great Napoleon Bonaparte in Italy in 1796, an incident occurred which showed that he could be generous as well as stern and brave. It was during the night after the repulse of the Austrians at Arcola—a small borough in Lombardy, that the general was walking through his camp, and taking his survey. As he was on his way he noticed a sentinel asleep. Instead of waking him, he took the soldier's musket lightly from him, and going on guard, waited till someone should relieve him. After a time the soldier woke up. Great was his horror and surprise on seeing the general under whom he was serving pacing up and down the beat! He exclaimed, with terror, "Bonaparte! I am lost!" The general replied, smiling, "Be easy, my friend; you are a brave man, and deserve some sleep. But next time wait for a better chance."

ADVICE TO YOUNG LADIES.—"In order to investigate oneself," says Ruskin, "it is well to find out what one is now. Don't think vaguely about it. Take pen and paper, and write down as accurate a description of yourself as is possible; and if you dare not, find out why you dare not, and try and get strength of heart enough to look yourself in the face, mind as well as body. Always have two mirrors on your dressing-table, and, with proper care, dress mind and body at the same time. Put your best intelligence to finding out what you are good for and what you can be made into. The mere resolve not to be useless, and the honest desire to help other people, will, in the quickest and most delicate way, improve oneself. All accomplishments should be considered as means of assisting others. In music, get the voice disciplined and clear, and think only of accuracy; expression and effect will take care of themselves. So in drawing, learn to set down the right shape of anything, and thereby explain its character to another person; but if you try only to make showy drawings for praise, or pretty ones for amusement, your drawing will have little or no interest for you and no educational power. Resolve to do each day something useful in the vulgar sense. Learn the economy of the kitchen, the good and bad qualities of every common article of food, and the simplest and best modes of their preparation. One should at the end of every day be able to say, as proudly as any peasant, that she has not eaten the bread of idleness. Get quit of the absurd idea that Heaven will interfere to correct great errors, while allowing its laws to take their own course in punishing small ones. If food is carelessly prepared, no one expects Providence to make it palatable; neither, if through years of folly you misguide your own life, need you expect divine interference to bring round everything at last for the best. I tell you positively the world is not so constituted. The consequences of great mistakes are just as sure as those of small ones; and the happiness of your whole life, and of all the lives over which you have power, depends as literally on your common-sense and discretion as the excellence and order of a day."





NO. 1.—FASHIONABLE SILK STOCKINGS.



NO. 2.—FASHIONABLE MERINO STOCKINGS.



NO. 3.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.



NO. 4.—BACK OF NO. 3.

NO. 5.—DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.

NO. 6.—DRESS FOR LITTLE GIRL FROM FIVE TO SIX YEARS OF AGE.



NO. 7.—AFTERNOON-DRESS



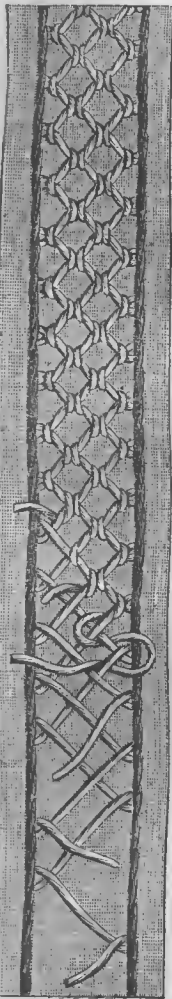
NO. 8.—HALF-MOURNING DRESS.



NO. 9.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



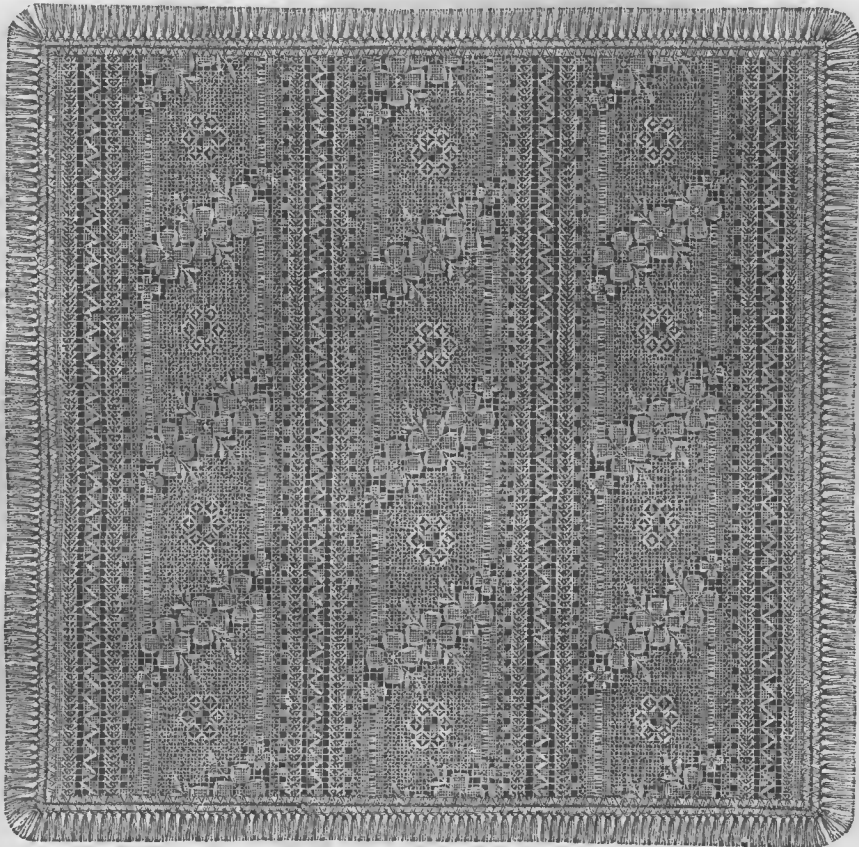
NO. 10.—HOME-DRESS.



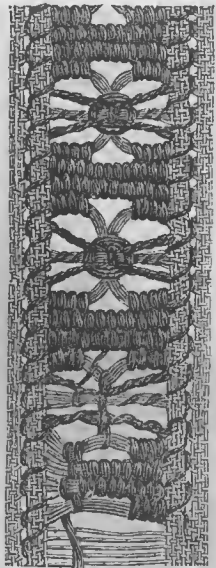
NO. 1.—BORDER: EMBROIDERY.



NO. 4.—BORDER: LONG-STITCHES.



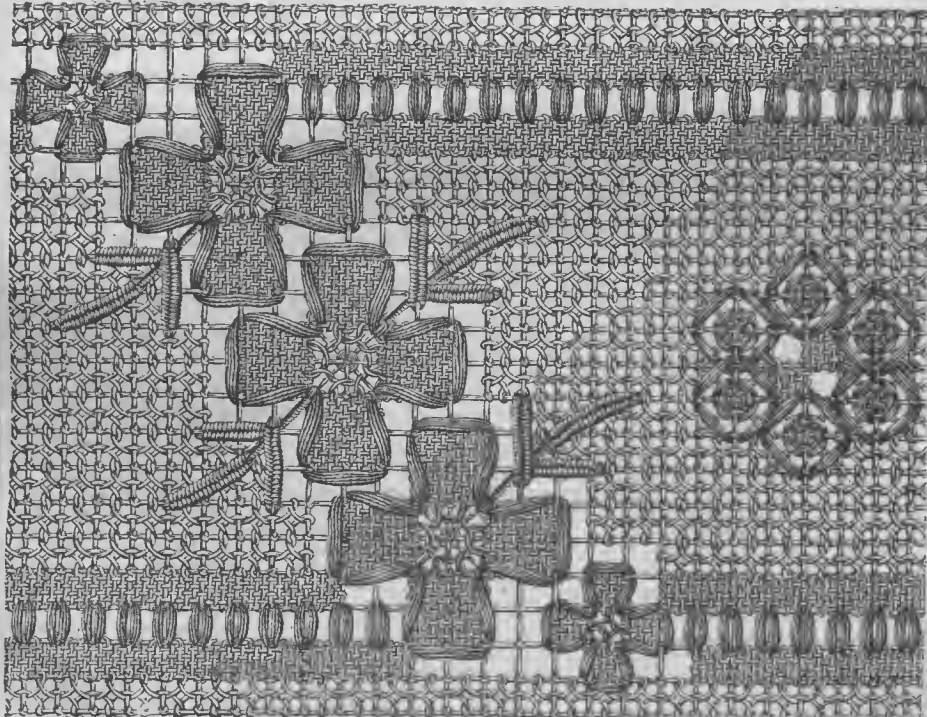
NO. 2.—ANTIMACASSAR: GUIPURE NETTING.



NO. 3.—BORDER: DRAWN THREADS.



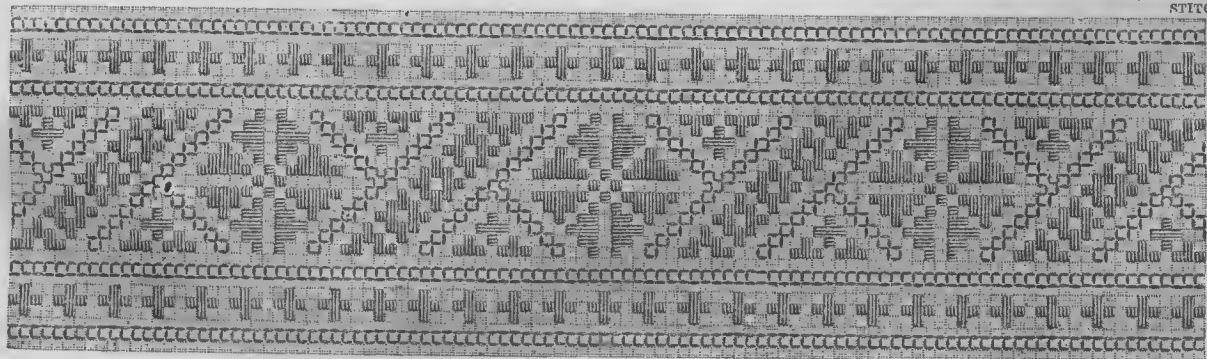
NO. 6.—BORDER: DRAWN THREADS.



NO. 5.—STRIPE FOR NO. 2.



NO. 7.—BORDER: LONG-STITCHES.



NO. 8.—BORDER: LONG AND ITALIAN STITCHES.



## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

## No. 15 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Visiting-costume in pale petunia-coloured vicuna, with facings, basques, cuffs, and shoulder-cape of woollen brocade in old-gold and purple. The cape is fastened with silk cord and tassels. Plush hat of the same colour as the dress, trimmed with white feathers and a gold ornament.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress for Little Girl from Nine to Ten Years of Age.—The dress is of black velvet; sailor's collar and scarf tunic of garnet embossed silk. Velvet hat lined with silver-gray satin, and trimmed with garnet feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Visiting-dress.—Jacket and skirt of gentian plush; draped tunic and fichu collar of shot figured silk in a pigeon-gray. Early English bonnet in plush, with satin trimmings and drooping plumes.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Afternoon-dress of bark-green cashmere; carrick cape and panels of stamped velvet; the dress is trimmed with chenille fringe and Russian lace.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Walking-dress of light violet cashmere, with collar and cuffs of velvet embroidered with gold; festoons of gold-coloured silk cord on the bodice. Chip hat, lined and trimmed with satin of the same colour as the dress.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Walking-dress for Little Girl from Five to Seven Years of Age.—The dress is of mastic angola, with drawn plastron of silk of the same colour. Plush hat to correspond.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Afternoon-dress of finely-twilled cashmere. Cuirass and tunic in smoke-colour; skirt, waistcoat, scarf, cuffs, and facings in metallic blue. The three latter are embroidered in satin-stitch and beads.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Walking-dress.—Skirt and tunic of light heliotrope cashmere; long pointed jacket with cape of a darker shade, with folded plastron like the skirt, trimmed with a darker shade of plush ribbon. Satin bonnet of the lighter shade with white surah strings.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Walking-dress for Little Girl from Six to Nine Years of Age.—Dress of peacock-blue cashmere; paletot of biscuit-coloured cloth; cuffs, waistband, and revers of black velvet; velvet hat, trimmed with a chenille cordelière. The full-size pattern of paletot will be found on the back of Supplement.

**TENTH FIGURE.**—Walking-dress of golden-brown cashmere; mantle of diagonal of a lighter shade, trimmed with plush bands and tassels of the same colour as the dress. Felt bonnet, trimmed with golden-brown ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress for Young Lady from Eleven to Twelve Years of Age.—The dress is of petunia-coloured Umritzur cashmere, trimmed with gray broché. White felt hat, lined with satin of the colour of the dress, and trimmed with a cordelière.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

**TWELFTH FIGURE.**—Home-dress for Little Girl from Eight to Ten Years of Age.—Jacket-bodice, panels, and drapery of geranium-red velvet bordered in black; kilted skirt of flax-gray faille; plush belt, with a cut-steel buckle.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Walking-dress of dark heliotrope beige; long mantle in silk serge, richly trimmed with embossed velvet and chenille balls. Bonnet of satin matching the dress, trimmed with white ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Walking-dress.—Jersey bodice of biscuit-coloured camelina; straight

collar, pockets, and cuffs in smoke-coloured plush; fringed tunic in fancy woollen stuff on a steel ground; flounced faille skirt. Gainsborough hat lined with gathered silk.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jersey bodice, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Dress of light myrtle-green Dagmar twill, with deep binding, facings, and cuffs of Palmyra broché in two shades of brown; the right side of the casquin is ornamented with a rich passementerie ornament. Mother Hubbard bonnet of plush the same colour as the dress, trimmed with broché.—Price of patterns of complete dress, trimmed, \$1.60. Casquin, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Walking-dress of heliotrope cashmere, with scarf drapery and jacket trimming of red broché; the tunic is trimmed with fringe of the two colours. Felt hat of the colour of the dress, trimmed with a long red feather.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress of plain and silk figured cashmere of two shades of zebra-brown. Bonnet of the plain fabric, with ostrich and bird-of-paradise feathers.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Court-dress.—The skirt and pointed bodice are of corn-coloured satin, trimmed with black embroidery worked on white satin; bouillonné berthe of white satin, agreeing with the vandyked tablier, wrought in pearls; train and drapery of purple satin; ornament of filigree gold, with cord and fluffy tassels; diadem, with feathers and aigrette.—Price of patterns of complete dress, \$2.

**NINETEENTH FIGURE.**—Afternoon-dress of silver-gray silk, trimmed with fringe; bodice of plush of a darker shade, with drawn plastron of gray silk, ornamented with gold embroidery.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Reception-dress.—Skirt of black velvet; drapery and train of ruby velvet, trimmed with white lace; jacket-bodice of pekin of a darker shade, embroidered with a design of roses and foliage, and trimmed with white lace.—Price of patterns of complete dress, trimmed, \$1.80. Jacket, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET.

## BED-POCKET FOR MOUNTING.

Cardboard must be cut to the size of the back and front of pocket; the designs are laid on it, and bound round with narrow sarsnet ribbon, which is dotted at intervals with crystal beads. The back and front are next sewn together. The bottom of the pocket is finished with a fringe, little rosettes formed of the fringe ornament the sides and top, and a ribbon is fastened to the corners by which to suspend the pocket.

A sheet to match, with watch-pockets, toilet-tidy, and baskets, will be given with our next Monthly Part.

## THE GIGANTIC SUPPLEMENT

## COMPRISES

All the Newest Paris Fashions for Ladies and Children; Full-size Patterns for Cutting-out Paletot for Young Lady, Designs for Set of Toilet-mats to match Nightdress-sachet, &c., given with the February Part of this Journal, and Full-size Design for Embroidery Cushion-cover given in Illustration No. 7 Fancy-work page of No. 879.

## PARIS FASHIONS.

Our *couturières* are still so busy with balls and evening-toilets that they do not as yet pay great attention to the new spring costumes, which are, however, already a matter of great interest to our fair readers.

In materials it is probable we shall see a good deal of repetition of those of the winter in lighter textures. The taste for brocaded and otherwise figured materials has become so general that it is likely to last for some seasons. On the other hand, combinations of material are as popular as ever, so we must be prepared to see spring costumes composed partly of plain and partly of figured fancy woollen goods; or for more dressy toilets, a combination of silk and woollen fabrics.

A new fashion, which is particularly tasteful for altering and ornamenting young girls' toilets, is the chemisette of cream-white, or pale blue, or rose-coloured surah. The dress is selected of some light woollen fabric, or else

of wool, brocaded with silk in some light shade of neutral colour. This dress is made with a bodice cut very low and square, and one of the above-mentioned chemisettes is worn inside. If one possesses two chemisettes of different colours, each may be worn in turn, thus varying this pretty, inexpensive toilet.

In a great many cases, black figured silks, and black woollen tissues brocaded with silk, will now take the place of the heavy brocades of the winter. These lighter fabrics will be employed in combination with surah, grosgrains, and glacé silks, and also with a light style of satin, which has been manufactured on purpose for summer toilets.

Surah is quite likely to be as popular during the spring and summer as it was during the winter. At present it is the favourite material for young ladies' evening and even ball-dresses.

White surah, with its milky tints, looks particularly well for this purpose. Among the newest fashions for evening-dress, we must note that of pleated draperies, commencing from the shoulders and coming down on each side to the lower edge of the bodice, where they open fan-wise to form the tablier. A great many ball-dresses are made, the skirt covered with six draperies fastened on in front, meeting in the middle, and crossed one over the other; behind, they lose themselves in the draperies of the back width; each of these front draperies is disposed into three or four large pleats, and its lower edge is trimmed with wavy fringe of the same colour as the dress. The last row of fringe rests upon a flounce with large hollow pleats, headed with two or three bouillons. The bodice is sometimes, but rarely, cut low; oftener it is semi-high, very often with a round waistband fastened with a metal buckle ornamented with pearls or precious stones, or else merely with a plain bow made of the same ribbon as the waistband, and composed of four loops without lappets. Pleated draperies, commencing from the shoulders, trim the bodice; very often, also, the latter is a coat made of damask, satin, or Louis XIII. brocade, with velvet patterns, or else woven with gold or silver thread. These coat-bodies differ from the skirt, but still harmonize with it both in colour and material.

Matronly toilets for the evening are almost all made of satin. The draperies which trim these satin dresses are of silk gauze or China crape, or else of tulle. With silk gauze or tulle, the dress, when chosen of some light tint, is becoming to young married ladies as well as to those of a certain age.

Among the tints suitable to matronly toilets, we may mention the cinnamon shade, which is both rich and serious. A bride's mother may choose between this and various bronze and brown tints, without being obliged to confine herself to the violet or lavender tints, once exclusively dedicated to such occasions. Deep garnet is also a becoming tint for the bride's mother's toilet, and she may also wear black satin relieved with piping, bows, and a balayouse of old-gold colour. The bonnet should be of the colour of the dress, with ornaments to match the trimmings.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 184.

## No. 1.—FASHIONABLE SILK STOCKINGS.

These stockings are of silk, and are suitable to be worn with satin shoes. The under one is ruby, with an openwork front; the upper one is pale blue, embroidered with a darker shade.

## No. 2.—FASHIONABLE MERINO STOCKINGS.

These stockings are to be worn with walking-shoes; they are of merino with silk clocks.

## Nos. 3 AND 4.—DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

The dress is of drab cashmere, embroidered with blue silk in cross-stitch; silk sash with embroidered ends. The founce, collar and cuffs of No. 4 are scalloped and buttonholed.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 5.—DRESS FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.

The kilted skirt is of brown velvet; the coat of fawn and brown check, with pleated front; collar and cuffs of velvet.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 6.—DRESS FOR LITTLE GIRL FROM FIVE TO SIX YEARS OF AGE.

The dress is of blue cashmere, trimmed with plaided silk of shades of blue and red; sachet



of silk suspended from the sash by ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

#### No. 7.—AFTERNOON-DRESS.

The dress is of black velvet, trimmed with deep netted fringe, ornamented with small tassels; the front of bodice is trimmed with coquilles of lace and loops of narrow ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 50c.; flat, 25c.

#### No. 8.—HALF-MOURNING DRESS.

The dress is of black and white silk; the upper part of tunic, waistcoat, and ceinture are of black silk.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

#### No. 9.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of ruby cashmere with collar and cuffs of plush trimmed with lace; the collar and bottom of the tunic are fastened with silk cord.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

#### No. 10.—HOME-DRESS.

Of dark petunia-coloured cashmere; the collar and cuffs are trimmed with deep kilted lace; plush sachet, ornamented with tassels and suspended from the waist by a silk cord.—Price of pattern of dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAM GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527.

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

#### DESCRIPTION OF

#### FANCY-WORK ENGRAVINGS, Page 185.

#### No. 1.—BORDER: EMBROIDERY.

This border is suitable to be worked round table-covers, doilies, &c.; the straight lines are in cording-stitch. The method of working the network of stitches will be clearly seen from the Illustration.

#### Nos. 2 and 5.—ANTIMACASSAR: GUIPURE NETTING.

This antimacassar is composed of three stripes of guipure netting divided by stripes of Java canvas with drawn threads; stripes of embroidered satin are suitable to be inserted between the guipure netting if preferred; the design for the guipure netting in the full size is shown in No. 5; and either of the designs of drawn threads shown in Nos. 3 and 6 may be used. The fringe is made by knotting lengths of cotton into the edge of the antimacassar, and then tying them together at equal distances. Directions for working guipure netting were given with Nos. 254 and 255.

#### Nos. 3 and 6.—BORDERS: DRAWN THREADS.

These borders are suitable to be worked round doilies, table-covers, &c., or upon the ends of towels. The threads one way are drawn out to the width of three-quarters of an inch; those remaining are worked over with crewel.

#### Nos. 4 and 7.—BORDERS: LONG-STITCHES.

These borders are worked with Berlin wool of two or more shades. No. 4 is suitable to be worked over a joining of two materials.

No. 5.—See No. 2.

No. 6.—See No. 3.

No. 7.—See No. 4.

#### No. 8.—BORDER: LONG AND ITALIAN STITCHES.

This border is suitable to be worked on the ends of towels or round table-covers; it is worked in long and Italian stitch, with ingrain cotton or marking filoselle. It will also make a pretty Berlin stripe or border.

THERE is a powerful reason for preferring a preponderance of intellectual over muscular exercises in all conditions of life, healthy or otherwise. The mind, unlike the body, is capable of apparently unlimited development during the whole extent of life, while its influence over the body is, even in ordinary subjects, at least as great as the converse influence of the body. With the highly-cultured it seems to be much greater; and this is probably the reason why brain-workers generally attain to a greater age than others.

## THE HOME.

### DINNER FOR TWELVE PERSONS.—MARCH.

(Continued from page 175.)

**CHEESE FONDU.**—Ingredients: One pint of milk, 5 oz butter, some seasoning, 5 oz flour, 6 oz Parmesan cheese, six eggs.

How to use them: Into a stewpan put one pint of milk and 5 oz butter, and some seasoning, and let it boil one minute; then add 5 oz good flour, and stir on the fire until the paste leaves the stewpan quite free; then stir in the yolks of six eggs and 6 oz grated Parmesan cheese, and mix well together; whisk up the six whites to a strong snow, and mix lightly in the batter; place in a fondu-basin, place a band of paper round it, and bake in a hot oven fifty minutes; serve the fondu on a napkin.

**CHESTERFIELD PUDDING.**—Ingredients: 4 oz butter, 6 oz sugar, six eggs, 5 oz bread-crumbs, 4 oz flour, 3 oz sultanas, 1 oz dried cherries, and 2 oz fine-chopped lemon-peel, one glass of brandy, one glass of port wine, the rind of one lemon, and a little essence of almonds.

How to use them: Slightly warm the butter in a basin, and with a wooden spoon beat to a cream; then beat in 4 oz powdered white sugar, and add one egg at a time until all six are worked in; then stir in the flour, bread-crumbs, and fruit; mix lightly altogether, and put the mixture in a buttered mould dusted with flour, and steam two hours; when cooked turn the mould into a hot dish, and pour over it the following mixture: melt 2 oz sugar in a tablespoonful of water, grate in the rind of one lemon, and add one glass of brandy and the same of port wine; serve the pudding very hot.

**MUSHROOMS AU GRATIN.**—Ingredients: Mushrooms, parsley, ham, butter, gravy, bread-crumbs, seasoning, thyme, and four eggs.

How to use them: Cut the stalks, and trim the edges of the mushrooms (about two punnets are enough for a good dish), and fill them with the following mixture: chop up 4 oz lean ham and a handful of parsley very fine; put them in a stewpan with 1 oz butter and a pinch of flour, some seasoning, and a little finely-rubbed thyme, and place on the fire and make thoroughly hot; then stir in four eggs until the mixture forms a thick custard. When the mushrooms are filled place them in a shallow stewpan with some butter and a little gravy, cover with bread-crumbs, and place in a hot oven for fifteen minutes to gratinate; when cooked, dish them up in a heap in the centre of a hot dish, and pour some boiling well-seasoned gravy round them.

**DUCHESS LOAVES WITH APPLE JELLY.**—Ingredients: Half a pint of milk, 4 oz butter, 2 oz sugar, 5 oz flour, four eggs, and a little rough sugar-candy.

How to use them: Put the milk, sugar and butter into a stewpan on the fire, and as soon as these begin to boil stir in 5 oz flour; when thoroughly mixed, add three eggs; incorporate these with the paste. This paste should now be laid out with a dessertspoon in heaps about the size of a small egg; egg them over with a brush, and strew a little coarsely-crushed sugar-candy over them, and bake them in a moderate oven a very light colour; when baked make an incision in the side with a sharp knife, and put in them a little apple jelly; send to table on a napkin.

**CHERRY JELLY.**—Ingredients: 2 oz "Nelson's opaque gelatine," four lemons,  $\frac{1}{2}$  lb sugar, one pint and a half of water, the whites of three eggs, half a glass of noyeau, one drop of essence of almonds, and a little cochineal.

How to use them: Soak the gelatine in the water for one hour, then add the juice of four lemons, the sugar, and the whites of three eggs whisked in a little cold water; stir altogether gently over the fire until boiling; let it settle a few minutes, then pass through a flannel-jelly-bag, pouring it back a few times until quite clear; then add half a glass of noyeau, one drop of essence of almonds, and colour a light red with cochineal. Pour into a mould and let set; when required, dip the mould in warm water for a few seconds, and wipe with a cloth and turn on to a glass or silver dish.

**EGYPTIAN CREAM.**—Ingredients: Half a pint of cream, one lemon, half a glass of noyeau, 1 oz isinglass, a little cochineal, half a pint of clear jelly, the same as the foregoing recipe.

How to use them: Pour the clear jelly into a plain mould and let it set; when set, turn it out on to a dish, and keep very cold. Whisk up half a pint of cream very stiff, then divide it into two parts (one flavour lemon, the other noyeau), coloured with cochineal; dissolve 1 oz isinglass in a little hot water, and add half of it

to the lemon cream; well whisk in with a little finely-powdered sugar, and pour in the mould the jelly was turned out of; when set, turn it out on to a dish, then sweeten the noyeau cream, add the dissolved isinglass, and set in the mould the lemon was turned out of; then cut each layer into six pieces, and work them alternately back into the mould; pour in a little liquid jelly and let set; turn out the same as before described.

## WILD GEORGE'S DAUGHTER.

BY THE AUTHOR OF "THE YOUNGEST MISS DORN,"  
"THE EARL'S NEPHEWS," ETC. ETC.

### CHAPTER XXVIII.

#### A FRIEND IN NEED.

HOME! The very word seems to comfort Jeanne. Is it possible that her new-found friend can be willing to give her a home until her friends across the Atlantic can be communicated with, and steps taken to establish her identity, she wonders, as their driver rattles them along through the crowded, lamp-lit streets, in which cabs and carriages seem to the girl's bewildered brain to have mixed themselves up in one endless, inextricable confusion.

By-and-by the vehicles grow fewer and fewer, the lamps less numerous, and lighted parlour-windows gleam out from behind the shadow of trees and shrubs, from whence comes the pungent smell of fir and laurel.

Presently the cab stops; and Jeanne's conductor, springing to the ground, assists her to alight. The cab rolls away; and the gentleman who has called himself the old professor, throwing open an iron gate, conducts her up through a shrubby path to a flight of steps, over which a lamp burns brightly.

Letting himself in with a latch-key, he opens a door at the end of the hall, and they are standing in a lofty, rather sparsely-furnished room, where the firelight flashes pleasantly over an open piano and a heterogeneous collection of music-sheets, pipes, and tobacco-boxes of all sorts and sizes scattered promiscuously about over tables, chairs, and everything in the room capable of holding them.

"Sit thou here, mine child, while I fetch the Frau Professor in," the gentleman remarks, drawing an easy-chair to the fire. "Do not be frightened any more, poor little one; thou art among friends—thou art quite safe here, never fearest thou. I am Professor Eckhart, of whom thou must have heard, fraulein!"

"No," she replies, lifting a pair of puzzled eyes to the kindly German face; "I am afraid I must be very stupid, but I cannot remember ever to have heard it."

"Humph! So much for fame!" is the smiling reply. "Alas! fraulein; and I had flattered myself that all the musical world had heard of Herr Eckhart! Well! well! no matter, my child," he adds, with a kindly touch of his hand on the fair young head; "I did but wish to show thee that thou hadst fallen into honest hands, seest thou! Hadst thou heard of Herr Eckhart, thou wouldst know thou might trust him."

"I do know it; indeed I do. How, after your great kindness in rescuing me this evening, could I doubt it?" she asks.

"Wait till thou hast seen the good madam," he replies, going out and closing the door behind him.

And overcome by fatigue and the novelty of her position, Jeanne lies back in her chair and takes her first experience of a dead faint.

\* \* \* \* \*

"Poor innocent! what a child it is!" muses the professor, with a shrug of his fat shoulders, as he puffs his way upstairs to his wife's drawing-room. "A stranger in London, and without money or friends! Well, let us be thankful it is no worse—that she did not fall into evil hands! That voice magnificent! Ach! I am amazed!" he adds, with an expressive uplifting of the hands.

And putting aside a little velvet portier, the professor enters a bright, beautiful room, filled with the scent of flowers and the gleam of wax-lights, in which he is welcomed by the rapturous barking of a little dog, that, getting under his feet, seems trying his canine best to trip him up.

"Down, Puck! down, good dog!" he exclaims.

And Puck, disappointed for once of his expected greeting, runs to a lady who sits reading by the fire, and jumps on her lap with a whine of complaint.

It is Madam Eckhart, a small, delicate-looking lady, unmistakably English as to nationality, and with a pale, intellectual type of face that must have been very beautiful once. A smart,



NO. 1.—AFTERNOON-DRESS.



NO. 2.—BACK OF NO. 1.



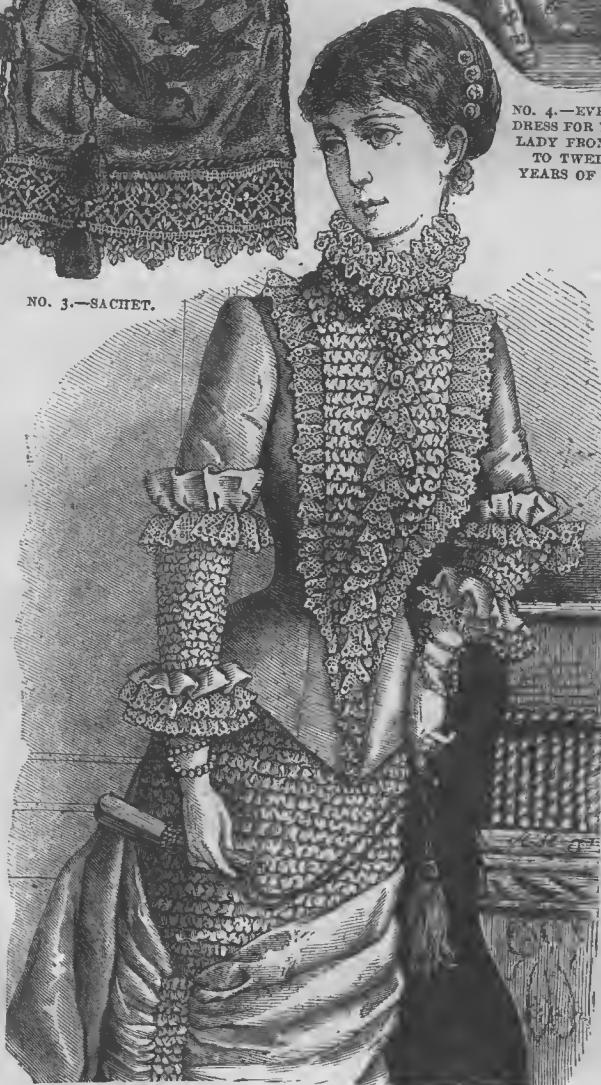
NO. 3.—SACQUET.

NO. 4.—EVENING-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

NO. 5.—HOME-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.



NO. 6.—SACQUET.

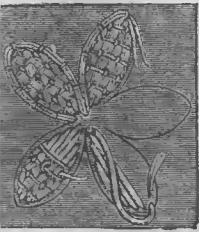


NO. 7.—DINNER-DRESS.



NO. 8.—DINNER-DRESS.

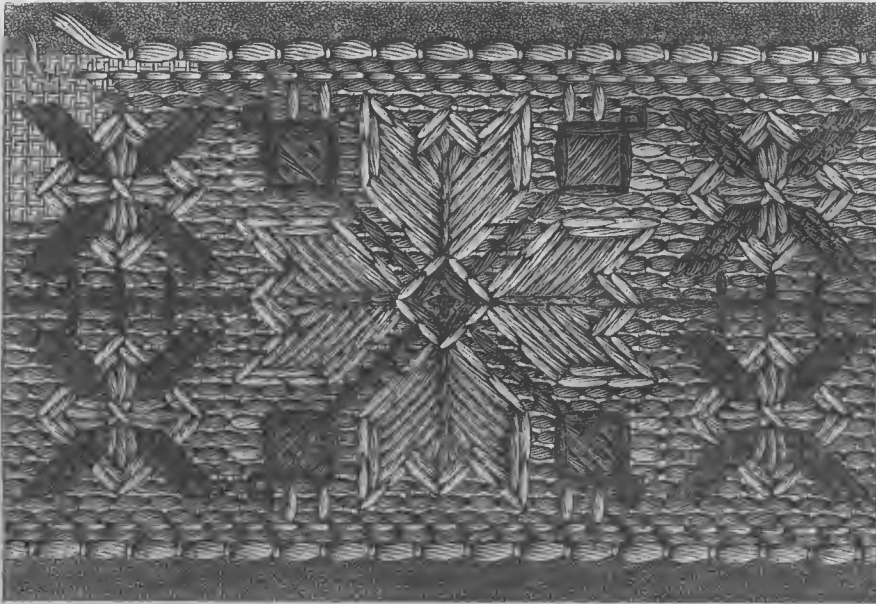




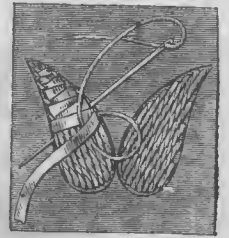
NO. 1.—DETAIL OF NO. 9.



NO. 3.—DETAIL OF NO. 9.



NO. 4.—BORDER: LONG-STITCHES.



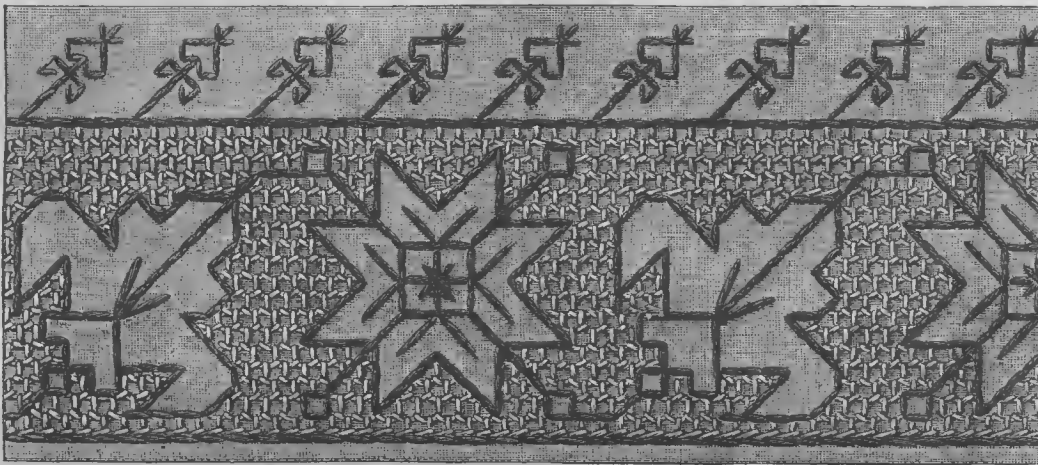
NO. 2.—DETAIL OF NO. 9.



NO. 5.—DETAIL OF NO. 9.



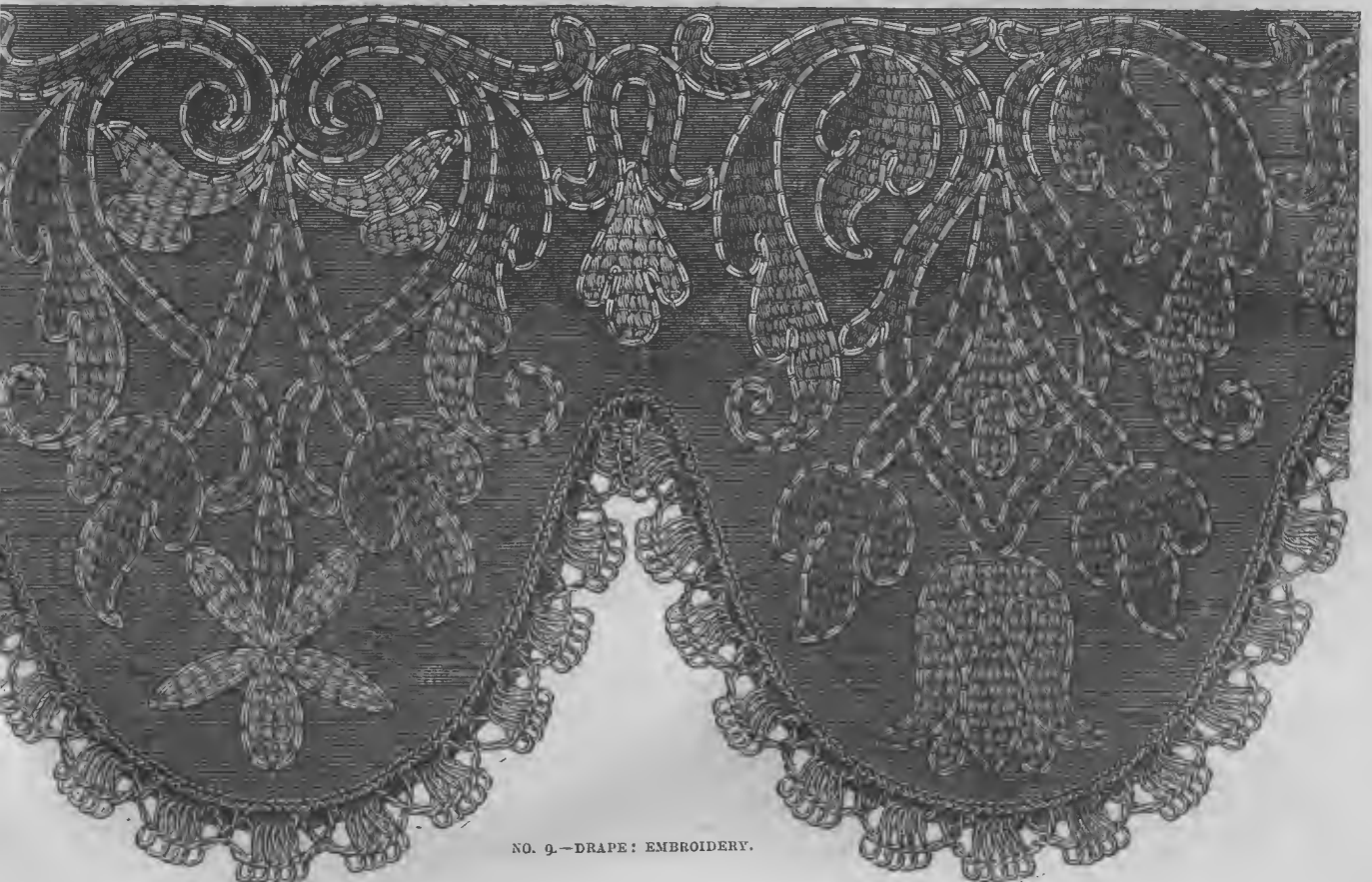
6.—BORDER:  
ITALIAN AND  
ROSS STITCH.



NO. 7.—BORDER: EMBROIDERY.



NO. 8.—BORDER:  
ITALIAN-STITCH.



NO. 9.—DRAPE: EMBROIDERY.



## PARIS FASHIONS.

SPRING dresses are made of fancy woollen materials, both plain and figured, combined much in the same way as those of the winter in thicker fabrics. Such costumes require but little trimming. Some have the skirt of figured material, and the second skirt cut princess fashion all in one with the bodice; it is self-coloured, of the shade prevailing in the figured fabric; shades of gray, prune, and noisette are preferred. Pippings of satin are often added to give a certain degree of quiet elegance to the costume; these pippings should not be too bright, but of such tints as old-gold, steel-gray, nut-brown, dahlia, violet, or dark heliotrope, and are a very nice finish to simple woollen costumes. Young ladies add to such dresses a semi-long paletot of the same material, and trimmed to correspond; but matrons, who do not care to wear their handsome silk mantles with such dresses, put on light shawls, either neutral-tinted plaids upon white grounds or self-coloured; the genuine undyed beige-colour is very lady-like. The light shawl is most useful at this season of the year for morning-walks, shopping, and so on.

The reign of handsome plain silks is coming again this spring, we are glad to say. Faille itself—good, simple faille—will be once more employed for a great many toilets, but the plain tissues in the gros-grains, ribbed cotelene, and Victoria styles will be most fashionable. I have seen several very beautiful toilets, prepared for a wedding, made of such silk fabrics. The dress for the *soirée de contract* was of rose-coloured gros-grains, with long plain train, trimmed with magnificent white lace; it was charming in its exquisite simplicity.

Black silk is very fashionable for dinner and evening-dresses. Black is generally becoming to both old and young, and it sets off jewels to great advantage. Gros-grains is combined this spring with black brocaded silks and satins; black beaded lace, and embroidery.

A pretty dress of prune ribbed silk is trimmed round the bottom with an extremely fine fluting. Above this comes a very deep flounce, put on in thick, separate pleats, then a drapery across the front. A tunic is pleated over the hips, then forms a puffed tournure at the back; the fronts of the tunic are edged with an embroidery pattern of iridescent beads. High-necked bodices, with long basques in front and at the back, slanted off over the hips; this bodice is trimmed with bead embroidery similar to that on the tunic.

For a young girl a pretty toilet is of lavender-coloured surah. The round skirt is trimmed with three narrow-pleated flounces. Over this skirt there are three draperies of brocaded lavender surah; the middle drapery is edged with fringe. On each side there is a band of plain surah, embroidered with lavender and white beads; the draped back width is of brocaded surah. The basque-bodice has square pockets and revers of the same.

Spring walking-toilets are made of fine Indian cashmere, nun's veiling, muslin-de-laine, and fancy brocaded fabrics. For instance, a dress of very fine almond-coloured Indian cashmere has a short, round, pleated skirt, only a very small portion of which is visible at the back; an upper skirt covers it almost entirely. In front this upper skirt comes down to the foot; it is shirred with small double flutings at the sides, at the back it is looped up into a loose puff.

Another, of slate-gray nun's veiling, has a slightly-trained skirt. It is trimmed round the foot with a deep fluting, with quilled heading. The skirt front is crossed at regular distances with four narrow scarfs of surah of the same colour, finely pleated. The back forms a narrow puffed tournure. The last scarf conceals the edge of the cuirass-bodice, which is made quite plain, and opens in a square in front, trimmed at the edge with folds of surah. The square opening is filled in with rose-coloured brocaded surah finely shirred, and finished round the neck with a ruche of crêpe lisse. The sleeves are trimmed with folds of slate-gray surah. The rose-coloured plastron may be removed at pleasure, and exchanged for one of white muslin or crêpe lissé.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 200.

## Nos. 1 AND 2.—AFTERNOON-DRESS.

The dress is of petunia-coloured cashmere; the upper part of the skirt is closely gathered between the scarf drapery and jacket. The pointed plastron and cuffs are also gathered

and trimmed with thread lace.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

## No. 3.—SACHET.

The sachet is of dark bronze plush, embroidered with two tropical birds; it is finished with silk cord and lace, and is drawn together by cord and tassels.

## No. 4.—EVENING-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of pale pink llama, trimmed with kiltings and flounce of the same, and a wide band of silk embroidery; the front of the dress is ornamented with tucks and silk cord.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 5.—HOME-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The skirt is of ruby velvet, the polonaise of cashmere, with embroidered velvet collar, cuffs, and pockets.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 6.—SACHET.

The sachet is of old-gold plush, embroidered with rose-buds and leaves, and trimmed with lace and bows of ribbon.

## No. 7.—DINNER-DRESS.

The dress is of mauve cashmere. The upper part of skirt, pointed plastron, and deep cuffs are satin of the same colour closely gathered and trimmed with lace.—Price of pattern of dress, trimmed, \$1.20. Bodice, trimmed, 60c.; flat, 25c.

## No. 8.—DINNER-DRESS.

The dress is of pale blue nun's veiling. The gathered plastron, puff, and sleeves are ornamented with insertion lace and bows of ribbon; cuffs of lace and ruffles of lisse.—Price of pattern of dress, trimmed, \$1.20. Bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GUNNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 5c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 201.

## Nos. 1, 2, 3, 5, AND 9.—DRAPE: EMBROIDERY.

This drape is suitable to be used for ornamenting mantel-boards, paper-baskets, brackets, &c. Cloth, plush, or satin may be used for the foundation. The embroidery is worked with three shades of embroidery silk, outlined with gold thread. The detail of the embroidery is clearly shown in Illustrations 1, 2, 3, and 5. The leaves may be crossed by a narrow silk braid, as shown in No. 2, if preferred. The drapery is finished by a narrow furniture gimp.

## No. 4.—BORDER: LONG-STITCHES.

This border is worked with Berlin wool upon canvas in long-stitches. Five shades or colours of wool are needed. The design is suitable to be used as a border for curtains, table-covers, &c.; or as a stripe it may be inserted between other stripes of embroidered cloth, satin, or velvet for sofa cushions. The design shown in our illustration is bound with plush, over which long-stitches in double wool are fastened down at equal distances with silk.

## No. 5.—See No. 1.

## Nos. 6 AND 8.—BORDERS: ITALIAN AND CROSS STITCHES.

These borders are suitable to be worked round dollies with ingrain cotton or marking flosselle; No. 6 is in cross and Italian stitch, and No. 8 entirely in Italian-stitch.

## No. 7.—BORDER: EMBROIDERY.

This border is intended to be worked round table-covers or at the ends of antimacassars; the pattern is outlined in cording-stitch, and the groundwork filled in with a network of open buttonhole-stitches, such as are used in lace work.

## No. 8.—See No. 6.

## No. 9.—See No. 1.

## THE HOME.

## COOKERY.

**HASHED CALE'S HEAD.**—The head must be boiled about two hours the night before it is required, or you may, if convenient, use the cold remains of one partly used at table before. Cut the meat carefully into small pieces and flour each piece a little; then put some butter and flour in a stewpan over the fire, stirring the butter with a wooden spoon till it turns quite brown. Then add about a pint and a half of good gravy, an onion cut very fine, a bunch of sweet herbs tied up in muslin, and a glass of sherry. Let this stew about five minutes, and then add your meat, seasoning it with cayenne and salt, and squeezing in the juice of half a lemon. Garnish with egg or forcemeat balls.

**STEWED BEEF WITH OYSTERS.**—Take a few thick steaks of cold ribs or sirloin of beef, brown them lightly in a stewpan with 2 oz butter and a little water; add half a pint of water, one onion sliced, pepper and salt, and cover the stewpan closely. Let it simmer very gently for half an hour, then mix about a teaspoonful of flour smoothly with a little of the liquor, add half a glass of port wine and two dozen oysters, their liquor being previously strained and put into the stewpan; stir until the oysters plump, and then serve. After the oysters are added it must not boil, or they will harden.

**FOWL AND RICE CROQUETTES.**—Put  $\frac{1}{2}$  lb rice into one quart of stock, and let it boil very gently for half an hour, then add 3 oz butter, and simmer it till quite dry and soft; when cold make it into balls, hollow out the inside, and fill with minced fowl made rather thick, cover over with rice, dip the balls into egg, sprinkle them with bread-crumbs, and fry a nice brown; dish them, and garnish with fried parsley, oysters, white sauce, or a little cream may be stirred into the rice before it cools.

**POTATO CHIPS.**—Peel a raw potato as apples are peeled, let the parings be as near as possible the same thickness, and let them be as long as possible; dry them thoroughly in a cloth, put them in the frying-basket, and plunge it in boiling hot lard; when the chips are a golden colour drain them well in front of the fire, sprinkle fine salt over them, and serve with roast game.

**LEMONNETTE.**—Pare and core some apples, and boil till nearly tender, and of these take  $\frac{1}{2}$  lb; to this add the juice of rather more than half a lemon and the grated peel of a whole one, sweeten to taste with powdered loaf sugar, about  $\frac{1}{2}$  lb is usually sufficient; to this add the yolks of eight eggs and the whites of six well beaten, 3 oz butter liquified sufficiently to mix them with, and beat up all together; put into a pie-dish, and bake for nearly an hour.

## GRAINS OF GOLD.

A PROVERB is the wit of one and the wisdom of many.—Lord John Russell.

OBSTINACY in opinions holds the dogmatist in the chains of error without hope of emancipation.—Glanville.

No school is more necessary to children than patience, because either the will must be broken in childhood, or the heart in old age.—Richter.

PREJUDICE and self-sufficiency naturally proceed from inexperience of the world and ignorance of mankind.—Addison.

The generality of men are wholly governed by names, in matters of good and evil, so far as these qualities relate to and affect the actions of men.—South.

THAT man is to be accounted poor, of whatever rank he be, and suffers the pains of poverty, whose expenses exceed his resources; and no man is, properly speaking, poor but he.—Paley.

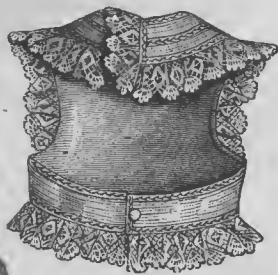
How I pity those who have no love of reading, of study, or of the fine arts! I have passed my youth amidst amusements and in the most brilliant society; but I can assert with perfect truth that I have never tasted pleasures so true as those I have found in the study of books, in writing, or in music. The days that succeed brilliant entertainments are always melancholy, but those which follow days of study are delicious; we have gained something; we have acquired some new knowledge, and we recall the past day, not only without disgust and without regret, but with consummate satisfaction.—Madame de Genlis.



NO. 1.—DRESS FOR  
LITTLE BOY OF  
THREE OR FOUR  
YEARS OF AGE.



NO. 2.—BACK OF  
NO. 6.



NO. 3.—BACK OF BIB.



NO. 4.—FRONT OF BIB.



NO. 5.—BACK OF  
NO. 1.



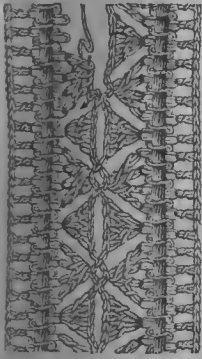
NO. 6.—DRESS FOR LITTLE  
BOY OF THREE TO FOUR  
YEARS OF AGE.



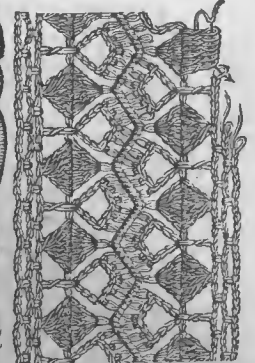
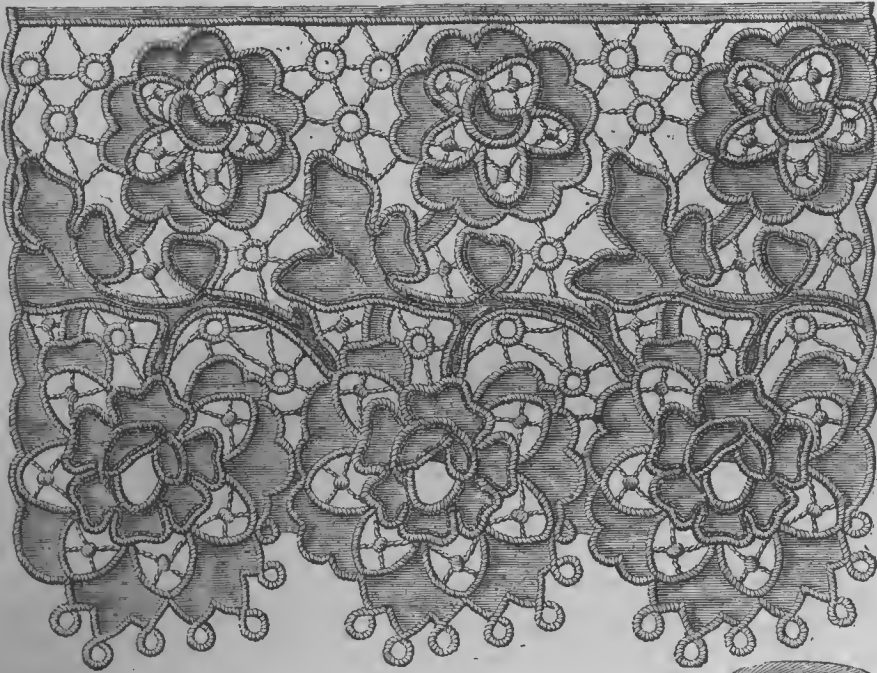
NO. 7.—WALKING-DRESS.

NO. 8.—HOME OR WALKING DRESS.

NO. 9.—HOME OR WALKING DRESS.



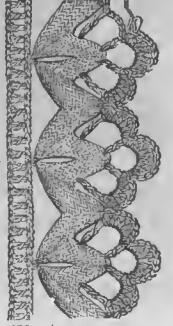
NO. 1.—INSERTION: CROCHET AND FANCY BRAID.



NO. 2.—INSERTION: CROCHET AND MIGNARDISE.



NO. 3.—EDGING: CROCHET AND POINT BRAID.



NO. 5.—EDGING: CROCHET AND WAVED BRAID.

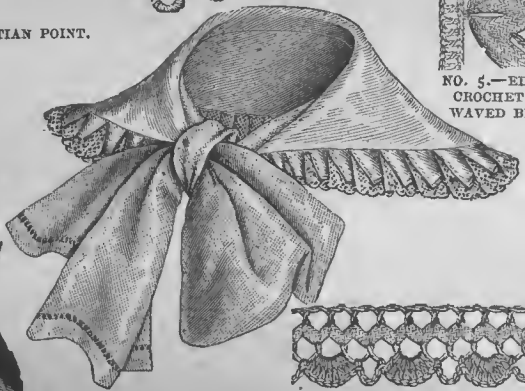


NO. 6.—EDGING: CROCHET AND WAVED BRAID.

NO. 7.—COLLAR AND CRAVAT



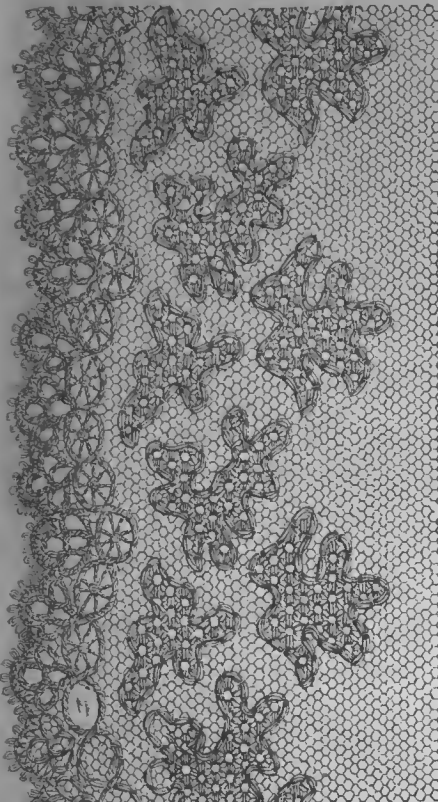
NO. 8.—BOUQUET FOR THE HAIR.



NO. 9.—LINEN COLLAR.



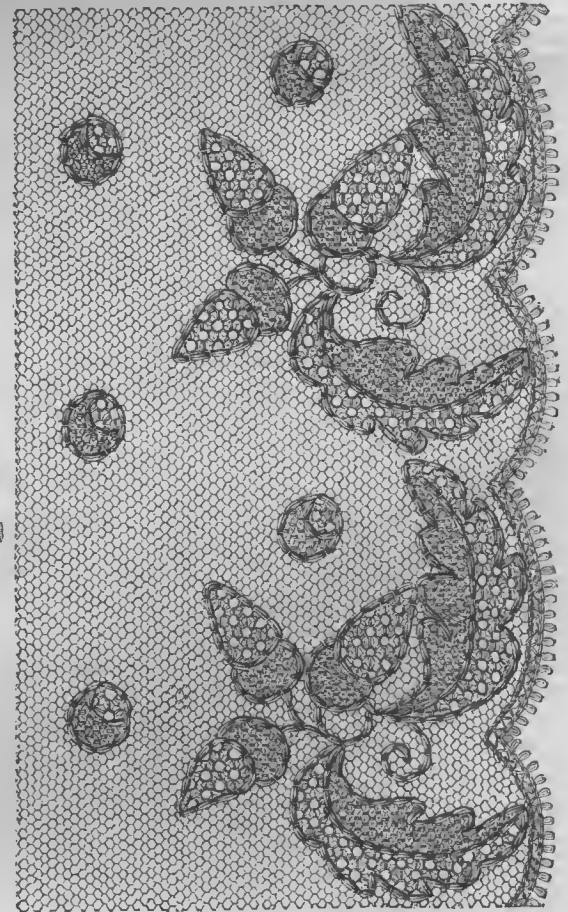
NO. 10.—EDGING: CROCHET AND WAVED BRAID.



NO. 11.—LACE: DARNED NET.



NO. 12.—BOUQUET FOR THE HAIR.



NO. 13.—LACE: DARNED NET.



PARIS FASHIONS.

Spring is the season of travel, and the travelling-costume is one of the most interesting items in the province of fashion this month. The style in vogue is still the short costume of fancy woollen material—quite simple, English fashion, but of faultless cut. The lady-traveller's equipment is completed by a most comfortable garment: it is a long pelisse of the same material as the dress, or else of dark-coloured vigogne, which might also be used as a *robe de chambre*. It has a small hood, which can be turned up over the head, and a number of small pockets for holding the railway-ticket, the note-book, the fancy pocket-handkerchief edged with stripes to match the dress, the perfumed scent-bottle, and the tiny dressing-case—which is an epitome of the large one—containing the miniature looking-glass, powder-box and puff, tortoiseshell-comb, and everything that is absolutely necessary for putting one's self to rights *en route*; for nowadays railways and steamboats are but the continuation of streets and drawing-rooms, and require a very neat, if simple, style of dress. It is such perfect neatness and care of one's toilet and appearance which denotes the true lady, be she a Parisian, a provincial, or a foreigner.

The cashmere shawl is very useful at this season of the year, as a transition between winter and summer toilets. Many ladies wear it very prettily draped plaid fashion, finding it too difficult to wear in all its simplicity straight down the back. Others have very handsome visites made out of them; a collar and facings of velvet or plush are sometimes added. It is a pretty garment for the *demi-saison*.

Plush, however, is fast disappearing from our costumes, not only because it is too heavy a material for spring, but also because its vogue has been too great not to be at an end, and I doubt if we shall see very much of it next winter. It is pretty for bonnets, but does not wear well, and is not at all a suitable material on that account for costumes. At present it is worn only as a trimming for mantles in place of fur. Small cashmere or satin jackets are worn thus trimmed; but with Easter we shall see mantles of cashmere, sicilienne and gros-grains silk, or of fancy cloth, either merely stitched round or trimmed with beaded passementerie. The mantlet and small visites seem to be the favourite models; the tight-fitting jacket and redingote, fastened outside round the waist with a leather belt, are also fashionable.

The turban-shaped toquet is essentially the travelling-hat for young girls and for young married ladies. The prettiest are entirely covered with feathers, others are of black straw, with merely a coronet of smooth feathers over the brim, and an aigrette at the side. Some have long partridge or pheasant's feathers thrown over the crown.

For visits the small capote still rivals the large poke bonnet, and tastes continue to be divided between the two. Parisian ladies seem, however, on the whole to prefer the capote.

Dinner-parties are numerous at this season of the year. It is easier to gather friends and acquaintances together now than in the depth of winter. On such occasions full-dress is not *de rigueur*. Dark, if not black, fabrics, brightened up by beading and embroidery, are suitable. The bodice is open in the shape of a V or of a square, or *en Pompadour*—that is, with the opening wider at the bottom than at the top. The greatest ornaments of such dresses consist in buttons, and the most novel style of button is the Watteau. These lovely buttons, of the most exquisite workmanship, are composed of perfectly imitated diamonds, pearls, turquoises, set in enamel and mounted in tinted gold. The necklet and jabot of flowers are also worn with dinner-toilets. The necklet is composed of dainty flowers, which can be put on separately, such as Parmese violets, forget-me-nots, and tiny rose-buds, buttercups, &c. The lilac is put on in small separate sprays. One large tea-rose or a cluster of monthly-roses fastens these necklets, which are an elegant finish to an evening-toilet. The jabot is made up much in the same way, but more voluminous, often with such flowers as the variegated carnation, pansies, lilies-of-the-valley, mignonette, and roses; always a small bouquet to correspond is added almost upon the edge of the sleeve. This sleeve never comes much below the elbow, and a great many bracelets are worn over the very long gloves. Coiffures are mostly disposed in small coronets of flowers without foliage.

With ball-toilets round necklets of ribbon covered with flowers are worn. Lockets,

crosses, and pendants are suspended from a wide black velvet, rather than from a gold chain. Artificial flowers are scented with the perfume preferred by the wearer.

DESCRIPTION OF FASHION ENGRAVINGS, Page 216.

Nos. 1 AND 5.—FRONT AND BACK OF DRESS FOR BOY FROM THREE TO FIVE YEARS OF AGE.

The dress is of gray poplin, bound with gray satin. The revers and cuffs are of gray satin; waistcoat of white jean. The kilt is edged with narrow Madeira embroidery. Bone buttons fasten the jacket and waistcoat.—Price of pattern of dress, trimmed, 60c.; flat 25c.

Nos. 2 AND 6.—DRESS FOR BOY FROM THREE TO FIVE YEARS OF AGE.

The dress is of brown velveteen with cross-folds and binding of brown satin. The dress fastens at the back with brown fancy buttons. A sashet is suspended on one side of the skirt, and a sash bow finishes the other side. The trimming at the bottom of the dress and the ruffle are of Russian lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 3 AND 4.—BIBS FOR INFANTS.

The bib is of haircord muslin; it is made double and is bound with a cross-fold stitched on and trimmed with torchon insertion and edging.—Price of pattern of bib, trimmed, 20c.; flat, 12c.

No. 5.—See No. 1.

No. 6.—See No. 2.

No. 7.—WALKING-DRESS.

The kilted skirt is of brown Louis velveteen, edged with a narrow kilt of brown satin. The polonaise is of biscuit-coloured Umritzur cashmere, turned back and faced at the bottom with brown satin. Revers, cuffs, and collar of brown velveteen, embroidered with biscuit-coloured silk. Brown plush hat, with biscuit to brown shaded feather and gold pin.—Price of patterns of complete dress, trimmed, \$1.25. Polonaise, trimmed, 80c.; flat, 30c.

No. 8.—HOME OR WALKING DRESS.

The skirt and jacket are of heliotrope-coloured cashmere; tunic, plastron, and cuffs of velveteen of a darker shade; folds and bindings of satin; a large satin bow ornaments the front of the tunic.—Price of patterns of complete dress, trimmed, \$1.50. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

No. 9.—HOME OR WALKING DRESS.

The dress is of black cashmere, with trimmings of the same and black chenille fringe; the front of the skirt above the flounce is kilted; the upper part of the tunic is bouillonné and kilted.—Price of patterns of complete dress, trimmed, \$1.80. Tunic, trimmed, 80c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 217.

No. 1.—INSERTION: CROCHET AND FANCY BRAID.

For the centre:—  
1st Row: Five trebles into a picot at the edge of braid, two chain, one treble into each of four next successive picots, keep the top loop of each on the hook, and draw through altogether, two chain, and repeat from the beginning of the row.  
For the edge:—  
One treble separated by one chain into each picot on the other side of braid.  
The other half is worked in the same way, joining to the two chain of the first centre row when working the corresponding chain on the second row.

No. 2.—INSERTION: CROCHET AND MIGNARDISE.

1st Row: Five chain, one double into each of six successive picots, four chain, one single into

the second of first five chain, one chain, six trebles into the next picot. Repeat from the beginning of the row.

2nd Row: One treble into each treble of last row, keep the top loop of each on the hook, and draw through all together, three chain, pass over one stitch, one treble into the next, three chain. Repeat from the beginning of the row.

3rd Row: One double under three chain, four chain. Repeat.

4th Row: One double under four chain, four chain. Repeat.

The other side is worked in the same way.

No. 3.—EDGING: CROCHET AND POINT BRAID.

1st Row of heading: Fold the braid as shown in the design, work six singles into the folded part, six chain, fold the braid again, and repeat.

2nd Row: One treble into a stitch of last row, two chain, pass over two stitches, and repeat.

1st Row of edge: One single into the corner of a fold of braid, six chain, one single into the next corner, ten chain. Repeat from the beginning of the row.

2nd Row: One treble into the second of ten chain, one chain, pass over one stitch, one treble into the next, one chain, pass over one stitch, one treble into the next, three chain, one treble into the same stitch, one chain, pass over one stitch, one treble into the next, one chain, pass over one stitch, one treble into the next, pass over two stitches, one double into each of five next successive stitches. Repeat from the beginning of the row.

3rd Row: \* one double into one chain of last row, three chain, pass over one stitch, repeat from \* five times more, one double into each of five next successive stitches, three chain. Repeat.

No. 4.—CRAVAT-END: VENETIAN POINT. MATERIALS REQUIRED: Nainsook muslin and three skeins of cotton *à la croix*.

Full directions for working Venetian point were given in No. 3 of our Point Lace Supplements, presented gratis with No. 526 of this Journal. The bars in the cravat-end are twisted, but they will look equally well, and be stronger, worked in buttonhole-stitch.

No. 5.—EDGING: CROCHET AND WAVED BRAID.

For the edge: One double treble into the right-hand side of a wave of braid, three chain, one treble into the side of point, three chain, one treble into next side of point, three chain, one double treble into the side of wave, one double into next point. Repeat from the beginning of the row.

2nd Row: Six trebles under three chain, one double, three half trebles, five trebles, two half trebles, one double under next, three chain, six trebles under next, three chain. Repeat.

For the heading:—1st Row: One double into two points of braid together (see design), fifteen chain. Repeat from the beginning.

2nd Row: One treble separated by one chain into each alternate stitch of last row.

No. 6.—EDGING: CROCHET AND WAVED BRAID.

The loops on each side of the braid are made by working a single buttonhole-stitch into each point of braid. To keep the loops even pass the cotton over a knitting pin.

For the edge: Work one double into a loop of cotton, one chain, one double into the next loop, four chain, one double under the loop, five chain, one double under the same loop, four chain, one double under the same loop, one chain. Repeat from the beginning of the row. To draw the loops together for the heading work through them with a needle threaded with cotton.

No. 7.—COLLAR AND CRAVAT.

The collar is of darned net, formed in scallops, which are bound round with a narrow braid and edged with lace; the ruffle is of lisse, and the cravat-bow of loops of narrow satin ribbon.

Nos. 8 AND 12.—BOUQUETS FOR THE HAIR.

These bouquets are suitable for ornamenting the hair or dress. No. 8 is of roses, buds, and foliage; No. 12 is composed of full-blown roses, foliage, and a humming-bird.

No. 9.—LINEN COLLAR.

The collar is of linen, edged with pointed tabs, under which kilted lace is placed; blue silk cravat-bow.

No. 10.—EDGING: CROCHET AND WAVED BRAID.

The loops on this edging are worked as de-

scribed for No. 6. For the edge: Work one double under a loop of cotton, five chain, one double under next loop, eight trebles under the next loop. Repeat from the beginning of the row.

Nos. 11 AND 13.—LACES: DARNED NET.

These laces are still very much used for trimming evening-dresses, fichus, cravats, &c.; they are worked upon a foundation of Brussels net with linen flossette; a tracing of the design must be made on transparent linen, and the net tacked firmly upon it; the pattern is outlined in darning-stitch, and filled in with overcast-stitches. The method of working the edge of No. 11 is shown in the lower corner; the circles are outlined in darning-stitches; the net cut away, and then the rough edges are sewn over, and the spun-stitches worked in them; it is finished with fine pearl edge.

No. 12.—See No. 8.

No. 13.—See No. 11.

ONE THING AND ANOTHER.

WOMAN'S silence, although it is less frequent signifies much more than a man's.

Two thousand seven hundred and fifty languages are spoken in the world.

COAL is so black that it is wonderful how a dealer can make a ton so light.

A NEW broom may sweep clean, but it is not of much use unless it sweeps dirt.

TO REMOVE SUPERFLUOUS HAIR.—Send your well-filled mattress to be done over by a cheap upholsterer.

CON.—If a widow and a widower were being united in matrimony, what process would they be undergoing?—Repairing.

A VINEGAR-HEARTED old bachelor says he always looked under the head of "marriages" for the news of the week.

A WOMAN who has four sons, all sailors, compares herself with a year, because she has four seasons.

A RAILWAY-STATION would seem to be the best place for marriage or divorce, for they are used to coupling and uncoupling there.

"Do you see that stick, sir?" said a very stupid acquaintance to Sidney Smith. "This stick has been all round the world, sir!"—"Indeed!" said the remorseless Sidney; "and yet it is nothing but a stick."

A SMALL boy went to see his grandmother. After looking eagerly round the handsomely-furnished room where she sat, he exclaimed, inquiringly, "Oh, grandmamma! where is the miserable table papa says you keep?"

A YOUNG officer thought to puzzle the editor of *Le Figaro*, by asking him when two men of equal age and rank met which should be the first to bow. The editor calmly replied, "The more polite of the two."

A JOURNAL some time ago offered a school prize for the best essay on "Honesty." Of the twenty-three responses received, a large proportion proved to have been stolen, and one, a poem, was stolen entire.

ERASMUS DARWIN, the grandfather of the famous author of the Darwinian theory, was a physician of note in the last century, and among the country-folk had the reputation of being a sort of magician. As a convenience to himself, he had—what was rare in those days—a speaking-tube leading from his study, and opening at the back of the kitchen fireplace. A countryman had brought a letter, and sat waiting for an answer by this fire, which had become very low, when suddenly he heard a sepulchral voice saying, as if from the depths of the expiring fire, "I want some coals." The man instantly fled from the house in mortal terror.

BEN JONSON used to dress shabbily. Being informed that Lord Craven would be pleased to see him, Ben went to his lordship's mansion. The porter, not liking his looks or dress, refused to admit him. Rough language and much noise attracted the nobleman to the door. "I understood," said Ben, "that your lordship wished to see me."—"You, friend! Why, who may you be?"—"I am Ben Jonson."—"No, no; you cannot be the great author who wrote the 'Silent Woman!' You look as if you could not say 'boo' to a goose."—The dramatist, looking straight at the nobleman's face with a comical air, cried, "Boo! boo!"—"I am now convinced," said his lordship, "you are Ben Jonson."

GRAINS OF GOLD.

A MAN who knows the world will not only make the most of everything he does know, but of many things he does not know; and will gain more credit by his adroit mode of hiding his ignorance than the pedant by his awkward attempt to exhibit his erudition.—*Colton*.

As rivers, when they overflow, drown those grounds, and ruin those husbandmen, which, whilst they flowed calmly betwixt their banks, they fertilized and enriched; so our passions, when they grow exorbitant and unruly, destroy those virtues to which they may be very serviceable whilst they are kept within their bounds.—*Boyle*.

THERE are persons whom you can always believe because you know they have the habit of telling the truth. They don't "colour" a story or enlarge a bit of news in order to make it sound fine or remarkable. There are others whom you hardly know whether to believe or not, because they "stretch" things so. Cultivate the habit of telling the truth in little things.

PERSEVERE is applied only to matters of some importance which demand a steady purpose of the mind; *persist* is used in respect to the ordinary business of life, as well as on more important occasions. A learner *perseveres* in his studies; a child may *persist* in making a request until he has obtained the object of his desire.—*Crabb*.

AN INVOCATION.

A TEAR is trembling from its source,  
By bitter sorrow upward raised;  
Oh! let my sorrow break its force  
Upon thy breast!

The music of my life's glad song  
Injustice jarreth to unrest;  
Oh! let my spirit breathe its wrong  
Upon thy breast!

The flowers of hope, of joy, are dead,  
By the stern heel of woe downprest;  
Oh! let one blossom lift its head  
Upon thy breast!

The night has fall'n, it seems for aye,  
Of light I vainly go in quest;  
Oh! let me catch one cheering ray  
Upon thy breast!

Friend! If that name were ever thine  
In truth, bear now the searching test;  
In grief be one sure refuge mine  
Upon thy breast!

S. A. S.

A GOOD MOTHER-IN-LAW.

WHY do married men, as a race, dislike their mothers-in-law? The mother-in-law is not responsible for her position—probably does not admire it. Yet she has been the subject of countless stories, myriads of offensive jests, and quantities of sarcastic rhymes. Into all of these has entered an element of bitterness which does not appear in the gibes that are hurled at the widow and spinster. Malice is the inspiration of the assault upon the mother-in-law. Perhaps it is savagery born of a sense of detected guilt—which has been hidden from the too-confiding wife, but detected promptly by the penetrating eye of the mother-in-law. She is not blinded by love for the man, and to perfect clearness of vision she adds an experience which is as useful as second-sight in enabling her to see to the bottom of things.

To be sure, there are diversities of mothers-in-law; and it does happen sometimes that a worthy and well-conducted man finds himself subjected to a mother-in-law who is a real affliction. All the saints have been made perfect through suffering. The thorn in the flesh sometimes points the way to celestial joys. A terrific mother-in-law may be good for discipline. She should be regarded very much as an ascetic hair-cloth shirt. But a good mother-in-law is a very different person. She is really a well-spring of pleasure to a properly-conducted husband. She is assiduous in taking care of the baby, and the serviceableness of her knowledge concerning the most effective methods of carrying the infant through critical periods, the efficiency with which she dispenses paregoric, measures out ipecac, and compounds plasters, fills the minds of just men with sentiments of admiration and thankfulness.

Give the mother-in-law her due.

A GIRL'S STORY.

BY THE AUTHOR OF "A BROKEN REED," "TWIXT CUP AND LIP," ETC., ETC.

CHAPTER IV.

I FELT rather annoyed with Edith; she might dislike Nevil Verner, but it was unkind to show her dislike in this way; and I thought him very agreeable, pleasing, and kind.

"I am glad you came this evening," said aunt.

"It is always a pleasure to see Miss Lovel," he replied.

And then a monosyllable fell from Edith.

"Which?"

"I beg your pardon?" said Mr. Verner.

"There are three 'Miss Lovels' present, which one did you mean?"

"Suppose I say Miss Edith Lovel?"

"Miss Edith Lovel would believe you—oh, quite!"

He spoke about sports and some shooting he had had on the moors last season, and Edith began:

"Do you read Wendell Holmes, Mr. Verner?"

"Poor gentle guest, by nature kindly cherished,  
A little world grows dark with thee in blinding death;

One little gasp—thy universe hath perished—"

"I forget the rest, but do you ever think of the 'poor gentle' bird when you sally forth to waste powder—as you say?"

Fearing hostilities, I interposed with a casual remark; but before long Mr. Verner took leave of us, and I then remonstrated with my cousin.

"Don't bother!" she said, crossly. "It was as much as I could do to keep from throwing my teacup at him!"

"You misjudge him, Edith. I don't think him so very faulty."

"Nor did I at first, but I know him well now. He wanted to see what you were like; seeing, he approves, and your pride piques him. Beware, for constancy is unknown to Nevil Verner!"

"You think me in great danger?" I said, calmly.

"I like you, cousin," she said quickly, looking at me. "Nevil is attracted by you, and you will be everything until—or possibly he is the paragon that others say, and I only ridicule him because Nevil Towers have faded from my own ambitious view."

I recalled all that had passed to-day, from my visit to King's Rest to Nevil Verner's visit here. Edith had made me picture Brandon almost a misanthrope, and she had misled me about Nevil, for I liked him, and looked forward with pleasure to the intended visit to the Towers.

When the day appointed for it arrived, Edith decided to accompany us—I riding, she with aunt Dorothy in the phaeton.

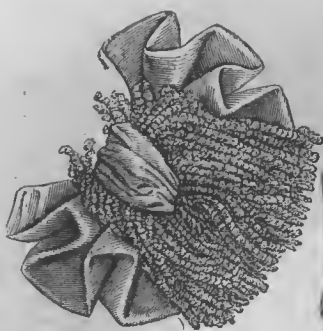
On the way we passed King's Rest, and I half hoped Brandon would appear; but save a deer bounding through the park, there were no signs of life. The drive, though long, was very pleasant, aunt said. Tilney was situated on the river Ney, and looking down on the village was that stately dwelling known as Nevil Towers. Being of comparatively modern date, it could not, in some things, compare with King's Rest or Lovel House, though it had its own attractions; the grounds were beautifully laid out with long lines of brilliant carpet-gardening.

We were received by our host with graceful cordiality, though I thought he seemed surprised, and not altogether pleased, on beholding Edith.

"You didn't expect me," she said, coolly; "but I must have something to do, or I should die."

Aunt gave her a warning look, which had not the slightest effect on the wilful young lady, save further rousing the spirit of mischief. We—or rather—I was introduced to Mrs. Verner, a pale, thin lady, whose beauty had wasted away in sickness, and whose face was marked with lines of pain; but she gave us no long discourses on her suffering, not even hinting at her infirmity; and though compelled to remain indoors day and night, her world reduced to two rooms, she was the kindest and most gentle of women; and her sweet influence sobered even Edith. That Nevil was a beloved son it was easy to see; the worn face brightened when he spoke, and the dim eye kindled with loving admiration.

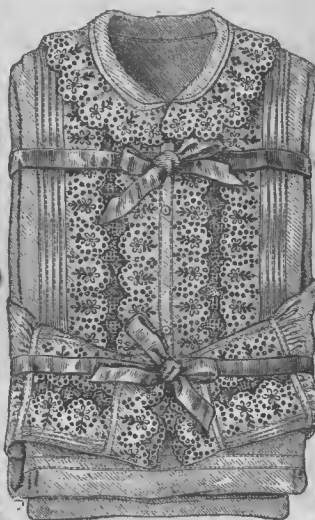
When, at length, we thought it time to go, she thanked us for the visit, and turning to me with a smile, asked me to ride over without



NO. 1.—CRAVAT-BOW.



NO. 4.—SKIRT AND TUNIC  
FOR WALKING-DRESS.



NO. 5.—NIGHTDRESS.



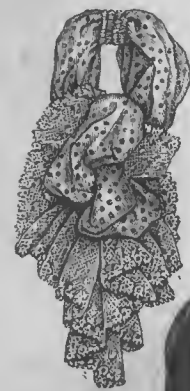
NO. 6.—SKIRT AND TUNIC  
FOR WALKING DRESS.



NO. 2.—CRAVAT-BOW.



NO. 7.—  
CRAVAT-BOW.



NO. 3.—CRAVAT.



NO. 8.—WALKING-DRESS.

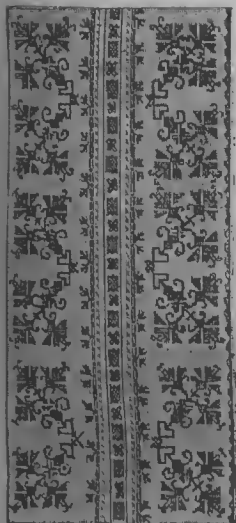


NO. 9.—HOME DRESS.

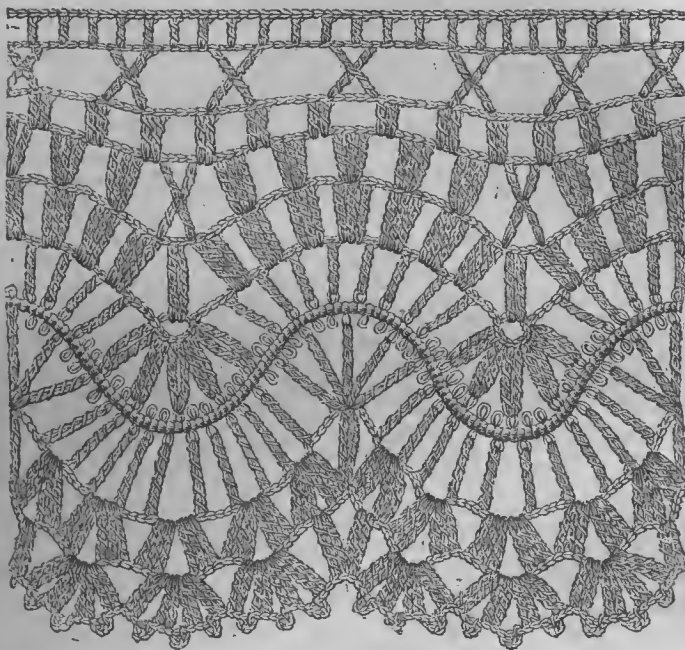


NO. 10.—FRONT OF NO. 8.

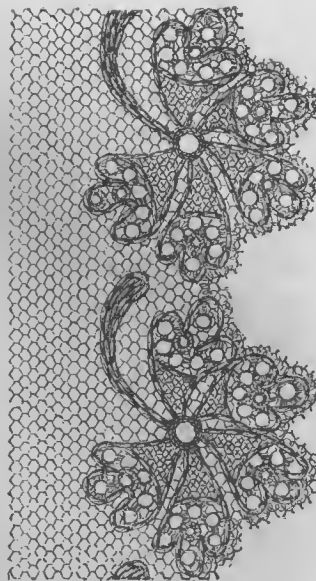




NO. 1.—BORDER: EMBROIDERY.



NO. 2.—TRIMMING: CROCHET AND MIGNARDISE.



NO. 3.—EDGING: DARNED NET.



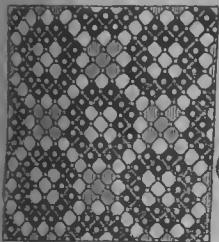
NO. 4.—WASTE-PAPER BASKET.



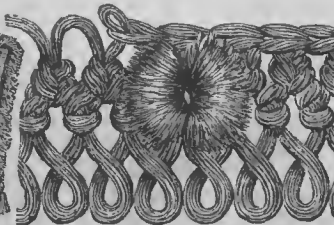
NO. 5.—DRAPE.



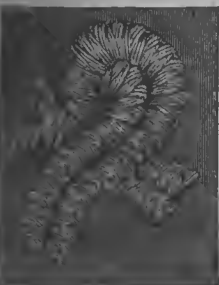
NO. 6.—WALL-BASKET.



Red. Olive. Gold.  
NO. 7.—BERLIN DESIGN.



NO. 8.—BORDER FOR NO. 6.



NO. 9.—DETAIL OF TABLE-COVER.



NO. 12.—DETAIL OF TABLE-COVER.

NOS. 10 & 11.—TABLE AND CHAIR WITH EMBROIDERED COVER AND DRAPE.

## PARIS FASHIONS.

SHORT costumes with round skirts are the only ones worn for walking this spring, and are, as a rule, of comparatively sober style, although here and there enlivened by a dash of red in the trimmings, pipings, and other accessories of the costume. Fashion still favours a combination of figured with self-coloured materials. Patterns of every style are fashionable; dots, stripes, pompadour flowrets, printed or brocaded, are all to be seen upon the new fabrics introduced for the summer.

Mantles are made of various black silk tissues, thick surah, Messina gros-grains, china satin, and satin *à l'ancienne*; these materials do not require any lining, and the mantles made out of them are trimmed with black lace, not over wide, and with fringes of all styles and any depth. Later on, if we have a warm summer, mantles will be made of figured black silk gauze.

For mantles of not quite so light a style, and meant to wear with any dress, fancy buff woollen fabrics are selected, or twilled Indian cashmere in neutral shades; but black mantles are in general worn with all toilets. Dotted surah in one or more shades is still a very favourite fabric this spring, but the more novel material of the season is that known by the name of Bayadère tussore, woven in coloured stripes. This very pretty fabric looks very effective when combined with plain buff tussore.

In new woollen materials we may mention Indian veiling, extremely fine and wide, and used in combination with brocaded spots are branch-pattern fabrics; there are also extremely pretty Louisines; in all new shades of colour, and charming beige tissues in imperceptible chessboard patterns.

A pretty walking-toilet is of Bayadère tussore and écaré tussore. The plain material is used for the skirt, which is trimmed round the foot with three narrow flutings, above which comes a space ten inches deep, finely shirred, and above that a very deep but not very full puffing. The upper part of this skirt is concealed by a draped scarf, fastened at the side by a bow of ribbon to match. The scarf is of the Bayadère tussore; it forms a tournure drapery at the back.

The bodice has a deep basque clinging over the hips; it is also of Bayadère tussore; the basque is slit open at the back to show a fan-pleated gore of the écaré tussore. Pleated draperies of the same, commencing from the shoulders, come down on either side and meet at the waist-line under a bow of the same. The sleeve is shirred over the shoulder, then firmly pleated down to the elbow, shirred again, and finished with a double fluting of the material and one of white lace. The neck is finished with a small standing-up collar, bow, and lace ruching.

Most walking-costumes are made with the basque waist, and either a double skirt or a single skirt trimmed with draperies or with such elaborate garnitures that the foundation material almost entirely disappears.

It frequently happens that lining or any light but sufficiently firm and stiff fabric is used by way of foundation, over which one, two, or more kinds of material are pleated, shirred, or draped.

There are a number of different ways of doing this. We will describe one of the latest models. First place a skirt-front of figured material, framed in on each side with a drapery, the pleats of which are lengthwise, of the self-coloured fabric. Next comes, on each side, a similar drapery of figured tissue; and, lastly, the back widths, self-coloured, draped up into a tournure. The bodice is also self-coloured, but opens over a pleated plastron of the figured material; the trimmings upon the elbow-sleeves are also figured; flutings from two to five in number are put on round the foot of the skirt upon the foundation material, so as to simulate an under-skirt, while the draperies appear to form a tunic or second skirt.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 232.

## No. 1.—CRAVAT-BOW.

The bow is of pale blue silk, with clusters of chenille fringe.

## No. 2.—CRAVAT-BOW.

The bow is of cream and ruby checked silk, ornamented with silk fringe and gold beads.

## No. 3.—CRAVAT.

The bow is composed of spotted muslin and Bretonne lace.

## No. 4.—SKIRT AND TUNIC FOR WALKING-DRESS.

The skirt is of light brown cashmere; the tunic is Madras plaid of shades of brown.—Price of pattern of skirt and tunic, trimmed, \$1; flat, 25c.

## No. 5.—NIGHTDRESS.

The nightdress is of fine longcloth, ornamented with tucks and Madeira embroidery.—Price of pattern of nightdress, trimmed, 60c.; flat, 25c.

## No. 6.—SKIRT AND TUNIC FOR WALKING-DRESS.

The skirt is of dark olive cashmere; the tunic is of plaid of shades of olive with a little red; sash-bow of red silk.—Price of pattern of skirt and tunic, \$1; flat, 30c.

## No. 7.—CRAVAT-BOW.

The bow is of cream-coloured Indian muslin and lace.

## Nos. 8 AND 10.—WALKING-DRESS.

The skirt and tunic are of black silk, trimmed with rich beaded passementerie; the jacket is velvet brocade, with silk collar and cuffs. No. 8 wears a velvet toque trimmed with a bird of paradise. No. 10 wears a Gainsborough hat lined with satin and trimmed with feathers.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 9.—HOME-DRESS.

The skirt is of drab cashmere; the drapery and jacket of striped drab and brown woollen material, with revers, collar, and bindings of brown silk; the drapery is trimmed with silk fringe and bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 10.—See No. 8.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 233.

## No. 1.—BORDER: EMBROIDERY.

This border may be worked in coloured embroidery cotton on under or house linen.

## No. 2.—TRIMMING: CROCHET AND MIGNARDISE.

For the heading:—

1st Row: One quadruple treble (that is, four times round the hook) separated by two chain into each of eight successive picots of mignardise, three chain, \* pass over two picots, two quadruple trebles into next picot; repeat from \* four times more, one treble into the last of three chain, three chain, pass over two picots, and repeat from the beginning of the row.

2nd Row: \* Three quadruple trebles under the second three chain of last row, two chain; repeat from \* six times more, two quinary trebles (five times round the hook) under the treble of last row. Repeat.

3rd Row: \* Three quadruple trebles into centre stitch of the second cluster of three quadruple trebles of last row, three chain, repeat from \* four times more, two chain, pass over five stitches, one cross treble into the next stitch. A cross treble is worked thus: one quadruple treble into the stitch indicated, work off half the loops, pass over three stitches, and work one double treble into the next, work off all the loops on the hook, two chain, one double treble into the centre of cross treble, two chain. Repeat from the beginning of the row.

4th Row: \* Two double trebles under two chain of last row, four chain, repeat from \* five times more, pass over the cross treble (see design), and repeat from the beginning of the row.

5th Row: One cross treble worked as described in third row, six chain, pass over six stitches, one cross treble into the seventh and eleventh stitches, six chain, pass over six stitches, one cross treble into the seventh and eleventh stitches, five chain, pass over five stitches, and repeat from the beginning of the row.

6th Row: One double treble separated by two chain into every third stitch of last row.

For the edge:—

1st Row: One quinary treble separated by three chain into each of ten picots of a scallop of mignardise, three chain, pass over one picot, \* one quinary treble into the next, keep the top loop on the hook, pass over two picots, and repeat from \* four times more; draw through all the loops on the hook together, three chain, pass over one picot, and repeat from the beginning of the row.

2nd Row: Two quinary trebles into the top of cluster of quinary trebles in the depth of scallop, pass over four stitches, three quadruple trebles, two chain and three quadruple trebles under next three chain, pass over four stitches, \* three quadruple trebles, three chain and three quadruple trebles under next three chain; repeat from \* twice more. Pass over four stitches, three quadruple trebles, two chain and three quadruple trebles under next three chain. Repeat from the beginning of the row.

3rd Row: Two quadruple trebles under first two chain of last row, \* two quadruple trebles under three chain, \* four chain, one double into the first, two quadruple trebles under same chain; repeat from second \* twice more, pass over six stitches, and repeat from first \* twice more; pass over six stitches, two quadruple trebles under next two chain. Repeat from the beginning of the row.

## No. 3.—EDGING: DARNED NET.

This lace is still very much used for trimming evening-dresses, fichus, caps, cravats, &c.; it is worked on a foundation of Brussels net with linen flossette, or on black net with filoselle.

## No. 4.—WASTE-PAPER BASKET.

The basket is of brown wicker, ornamented with a band of satin embroidered and edged with fringe; it is lined with cashmere.

## No. 5.—DRAPE.

This design is suitable to be repeated to form a drape for paper-baskets, brackets, &c.; it is embroidered in chain-stitch with crewels upon velvet, or embroidery silk may be used instead of crewels if preferred.

## Nos. 6 AND 8.—WALL-BASKET.

The basket is of wicker; it is ornamented with an embroidered satin drape, tassels, and tufts of different colours of crewel; it is lined with satin. The border for ornamenting the basket is shown in illustration 8; it is in fork-work, the directions for working which were given in illustrations 11 and 12 (No. 873). The tufts are made by turning wool round the finger and tying it in the centre; the tufts are sewn on with a needle and wool. The top loops are joined by working one single into each loop.

## No. 7.—BERLIN DESIGN.

This design is suitable to be worked for foot-stools, cushions, slippers, &c. Silk may be used for the lightest shade if preferred; the design is also suitable to be worked in beads.

## No. 8.—See No. 3.

## Nos. 9, 10, 11, AND 12.—TABLE AND CHAIR, WITH EMBROIDERED COVER.

The table is of walnut wood, the cover of claret satin, ornamented with the embroidery design illustrated in Nos. 9 and 12; they are padded under with wool, as shown in No. 12; the design may be worked over with gold thread, silk, or crewel; a gold and red cord is arranged in squares, the corners are finished with rich tassels. Part of the design for the embroidery of the chair will be found on the back of the Supplement; it is of claret velvet, with an applique design of satin of a lighter shade, edged with gold cord; two rows of the pattern are used for the seat, and one for the back of chair; the sides of the seat are velvet, edged with rich fringe.

THE MIND.—There is no sculptor like the mind. There is nothing that so refines, polishes, and ennobles face and mien as the constant presence of great thoughts. The man who lives in the region of ideas, moonbeams though they be, becomes idealized. There are no arts, no gymnastics, no cosmetics which can contribute a tithe so much to the dignity, the strength, the ennobling of a man's looks as a great purpose, a high determination, a noble principle, and unquenchable enthusiasm. But more powerful still than any of these as a beautifier of the person is the overmastering purpose and pervading disposition of kindness in the heart.





NO. 1.—DRESS FOR LITTLE GIRL FROM FIVE TO SIX YEARS OF AGE.



NO. 2.—PRINCESS-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.



NO. 3.—BACK OF NO. 2.



NO. 4.—BACK OF NO. 1.



NO. 5.—AFTERNOON-DRESS FOR YOUNG LADY FROM TEN TO TWELVE.

NO. 6.—WALKING-DRESS FOR LITTLE GIRL OF FOUR YEARS.

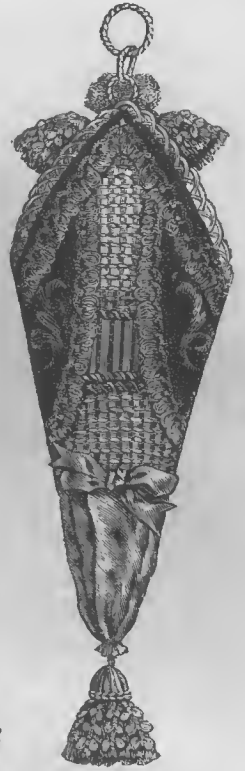
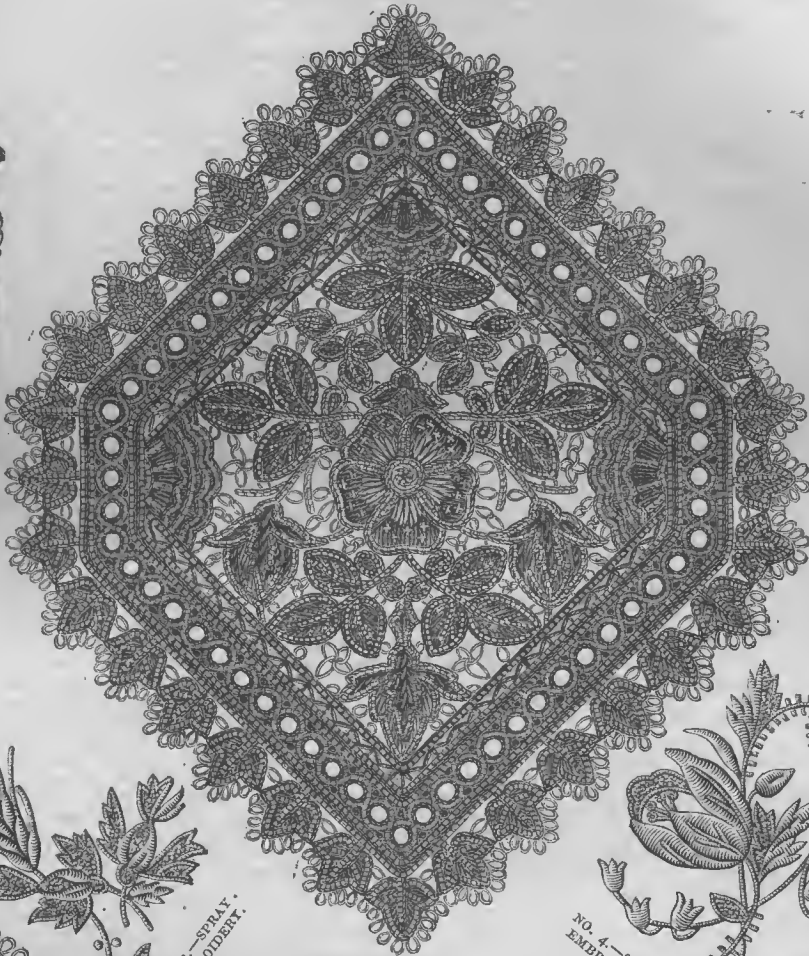
NO. 7.—WALKING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS.

NO. 8.—HOME-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS.





NO. 1.—BASKET FOR CLOTHES-BRUSH.



NO. 5.—BACK OF NO. 1.

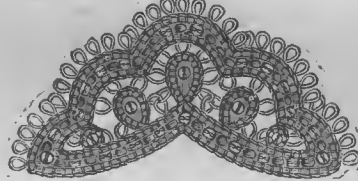


NO. 2.—SPRAY EMBROIDERY.

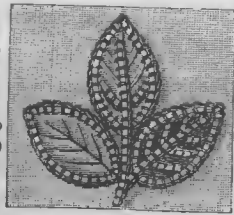


NO. 4.—SPRAY EMBROIDERY.

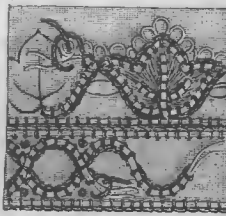
NO. 3.—CRAVAT-END: MORESQUE EMBROIDERY.



NO. 6.—EDGE FOR FAN.



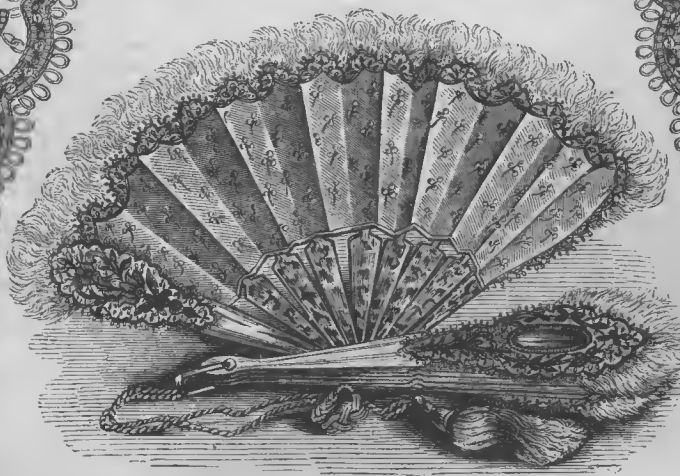
NO. 7.—DETAIL OF NO. 3.



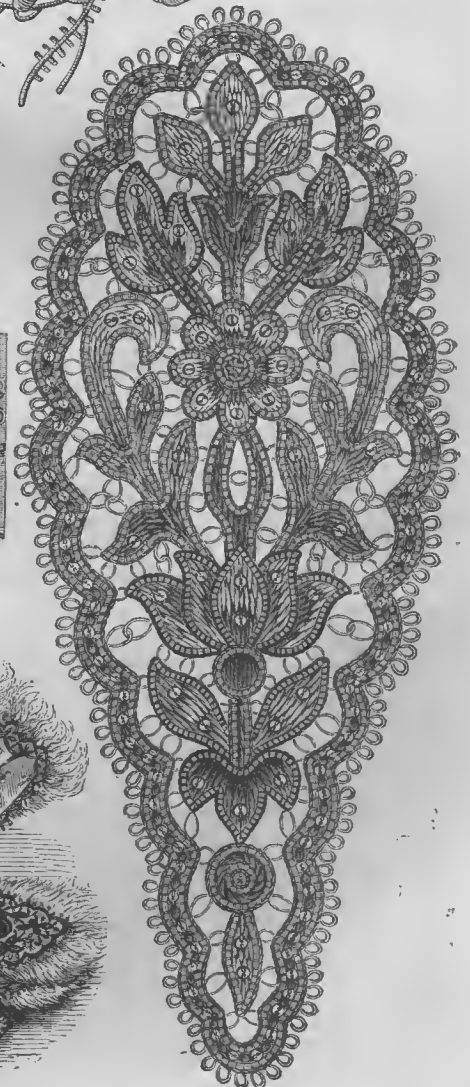
NO. 8.—DETAIL OF NO. 3.



NO. 9.—MORESQUE EMBROIDERY FOR FAN.



NO. 10.—FANS ORNAMENTED WITH MORESQUE EMBROIDERY.



NO. 11.—MORESQUE EMBROIDERY FOR FAN.

## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

## No. 16 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

FIRST FIGURE.—Home-dress, polonaise, and skirt of pale heliotrope faille; tablier, robings, and revers of white cashmere, embroidered with pearl and tillou beads.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 50c.

SECOND FIGURE.—Walking-dress.—The dress is of smoke-coloured poplin, trimmed with satin kiltings; the jacket is ornamented with chenille embroidered scrolls and tassels. Satin bonnet, with ostrich feathers.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

THIRD FIGURE.—Walking-dress of felt-gray diagonal, trimmed with kiltings of the same; the jacket is fastened diagonally with blackened steel buttons, and is ornamented with silk cords; collar and cuffs of velvet of a darker shade. Chip hat, ornamented with a dark green ostrich feather.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

FOURTH FIGURE.—Reception-dress of dark green embossed velvet; drapery and narrow kiltings of biscuit-coloured foulard; pleated collar, lined with foulard; large gold buckles.—Price of patterns of complete dress, trimmed, \$1.80.

FIFTH FIGURE.—Visiting-dress.—The skirt and gathered front of the bodice are of pale slate-coloured cashmere; the tunic and jacket of light garnet poplin, fastened with straps of ribbon. Bonnet of the two materials.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

SIXTH FIGURE.—Reception-dress of dove-coloured faille; the collar, cuffs, and deep binding of the jacket are of otter-coloured satin; the drapes are trimmed with silk braid, fringe, and loops of ribbon.—Price of patterns of complete dress, trimmed, \$1.80. Jacket, trimmed, 60c.; flat, 25c.

SEVENTH FIGURE.—Home-dress of Swedish blue cloth; the skirt is composed of two wide box pleatings; cuirass crossed by brandebourgs of beaded cord.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

EIGHTH FIGURE.—Home-dress.—The skirt and tunic are of gray beige, with revers of corded silk, trimmed with silk cord and tassels; the jacket is of fancy woollen material, with pleated basque, cuffs and collar of silk.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

NINTH FIGURE.—Walking-dress for Young Lady from Ten to Twelve Years of Age.—The skirt is of heliotrope cashmere, trimmed with kiltings and loops of ribbon; polonaise of silk figured cashmere, crossed in front by brandebourgs, over a pointed plastron of gathered mastic llama. Mastic felt hat, trimmed with heliotrope plush ribbon.—Price of patterns of complete dress, trimmed, 80c.; flat, 30c.

TENTH FIGURE.—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress is of brown beige, with blue silk broché waistcoat and cuffs. Brown chip hat, trimmed with blue ostrich feathers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

ELEVENTH FIGURE.—Walking-dress of gazelle-coloured beige, trimmed with tabs and crossbands of satin of a darker shade; the tablier is embroidered with the darker shade; shoulder-cape trimmed to correspond with the rest of dress. Toque of lophophore feathers and bird.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

TWELFTH FIGURE.—Walking-dress of black silk.—Mantle of silk serge, trimmed with chenille embroidered lace, passementerie, buttons, and watered ribbon loops. Black satin hat, trimmed with blue plush ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

THIRTEENTH FIGURE.—Reception-dress.—Cuirass and skirt of Indian silk in a lichen-green tint; the former is closed diagonally by raised metal buttons; chemisette of satin frillings; facings and cuffs of breccade to correspond with the trained tunic, barred on the side, over puffings of silk.—Price of patterns of complete dress, trimmed, \$1.80. Tunic, trim-

med, 60c.; flat, 25c. Cuirass, trimmed, 60c.; flat, 25c.

FOURTEENTH FIGURE.—Walking-dress of chocolate corded silk. The three wide kiltings on the skirt are divided by two narrow ones of old-gold satin; felded scarf of satin; the front of jacket is ornamented with coquilles of lace. Brown satin bonnet, trimmed with old-gold satin.—Price of pattern of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

FIFTEENTH FIGURE.—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of blue granular cloth. Hat of the same material, trimmed with loops of ribbon and a steel buckle.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

SIXTEENTH FIGURE.—Home-dress for Young Lady from Eleven to Thirteen Years of Age.—The Princess-dress is of Persian red nun's cloth, with folded plastron, cuffs, and drapery of black silk, trimmed with fringe.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

SEVENTEENTH FIGURE.—Dress for Little Girl from Four to Six Years of Age.—The dress is of drab cashmere, trimmed with pleatings of the same; plastron, sash, cuffs, revers, and bows of figured silk; satin chemisette.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

EIGHTEENTH FIGURE.—Reception-dress of dark blue sicilienne; sailor's collar, V-shaped plastron, cuffs and bias of peacock-green breccade.—Price of patterns of complete dress, trimmed, \$1.80. Jacket, trimmed, 60c.; flat, 25c.

NINETEENTH FIGURE.—Home-dress.—Pointed bodice and pleated skirt in homespun of pigeon's-breast colour; braces, bands, cuffs, bows, and scarves of chestnut fancy woollen material.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

TWENTIETH FIGURE.—Walking-dress of lichen-green cashmere, trimmed with deep pleatings edged with narrow black silk kiltings; jacket of black cashmere, embroidered with silk, and trimmed with rich chenille fringe and tassels. White straw bonnet, trimmed with lichen satin and feathers.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET. WATCH-POCKETS, TIDY, AND BASKET FOR MOUNTING ON CARDBOARD.

These designs are to complete a set, the bed-pocket for which was given with the March Part; cardboard must be cut to the sizes of the different parts of the watch-pockets, &c.; the designs are laid on it, and are bound round with narrow sarsnet ribbon, which is dotted at intervals with crystal beads; the different parts are next sewn together; the watch-pockets are finished like the bed-pockets, with fringe, and little rosettes of fringe are added at the corners; the watch-pockets and tidy are suspended by bows of ribbon. The basket is finished at each section by ribbon bows. These designs will also serve for embroidery.

## THE GIGANTIC SUPPLEMENT

COMPRISES

All the Latest Paris Spring Fashions for Ladies and Children, and Full-size Pattern for Cutting-out Mantle for Ladies; also a variety of Designs for Drapery for Windows, Curtains, &c., and a number of Embroidery and other Fancy-work Designs.

## PARIS FASHIONS.

PLAIN silk tissues are once more fashionable this year. Failla, however, does not seem likely to come back into favour. It is too dull for modern taste; but its place is very happily filled up by the soft, bright twilled silk fabric known as surah, the vogue of which has been for some time steadily on the increase. This very pretty material is to be had not only in black, but in all fashionable shades of colour. It is much employed in the new spring toilets, either by itself or combined with French or Indian cashmere or other fine woollens.

A pretty spring walking-toilet is of lichen-coloured cashmere and surah of the same colour, but of a somewhat lighter shade. The tunic, of cashmere, is draped at the sides, forming a large treble hollow pleat. The tunic, as well as the jacket-bodice, which is of the same colour, is embroidered with chenille to match, but of a darker shade. A double fluting of Flemish lace is put on round the throat and wrists and down the middle of the front of the bodice; the basque forms deep peaks behind and on each side.

All walking-toilets are made with short round skirts. Paletots of the same material as the dress may be worn with simple morning-toilets,

but afternoon-costumes require some sort of mantelet, either large or small; the black cashmere mantle is useful for cool or rainy days. On other occasions the mantelet or visite is made of black surah, sufficiently thick not to require any lining. Both mantelets and visites are fashionable shapes; but the latter are made smaller and more closely fitted to the waist than last summer. When the weather gets warmer these same models will be made of figured silk gauze, with thickly-set breccaded patterns. All these mantles—those of surah as well as those of gauze—will be trimmed with black lace or fringe; some will have a collar of jet bead network, and in that case the braid heading, the lace, or fringe should be beaded with jet. All mantles, without exception, will be trimmed round the neck with a thick ruche or ruffle of white lace, or of white point d'esprit tulle, which will then take the place of the collar too often entirely concealed by the outer garment. The bands of point d'esprit (spotted) tulle employed for such may be finished plain, but they will look very much prettier if worked in scallops round the edges. If you reckon the original price of thick starched collars and cuffs, and that of their frequent getting-up, you will find that these tulle ruches are not only infinitely more becoming, but also more economical to wear.

The fashion of sleeves short to the elbow will certainly continue through the spring and summer, not only for evening but for afternoon dress. Out of doors, very long gloves will be worn with them; and in doors, long fancy mittens of various styles—of black with network, plain or embroidered, or beaded with jet; of coloured silk to match the dress, or of white or black lace.

The cuirass, Amazon, or casaquin-bodice of broccaded silk or surah is in great favour this spring for wearing with any skirt; it is made close-fitting, high-necked, and with no trimming but pretty Watteau buttons; these Watteau buttons are of white or coloured pearl, inlaid with enamel of various tints and with gold or steel. They are made of different sizes.

The new straw shapes introduced for the spring and summer prove that the small capote closely framing in the face is still to be the dressy chapeau of the season. Indeed, the capote is, it seems, to be smaller, and its strings wider than ever. Large shapes, round, peaked, notched, turned up on one side and down on the other, are adapted for comparatively *négligé* toilets. Let us add, these are only worn by ladies who are young, whether married or unmarried. Ladies of a certain age wear the capote only.

Lace scarfs, cravats, and bows, either black or white, are worn with all toilets, and a great deal of skill and taste is bestowed upon the elegant arrangement of the same. Dainty lace-pins in jewellery, joined together by tiny gold chains, are fastened among their tastefully-arranged folds.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 243.

## Nos. 1 and 4.—WALKING-DRESS FOR LITTLE GIRL FROM FIVE TO SIX YEARS OF AGE.

The dress is of cinnamon-coloured cashmere, trimmed with blue silk embroidery.—Price of pattern of dress, trimmed, 60c.; flat, 30c.

## Nos. 2 and 3.—PRINCESS-DRESS FOR CHILD FROM TWO TO THREE YEARS OF AGE.

The dress is of blue cashmere, trimmed with narrow silk embroidery and bows of ribbon; the stomacher is of white cambric and embroidery.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

No. 4.—See No. 1.

## No. 5.—AFTERNOON-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress, which is Princess-shape, is of black velvet, with scarf drapery of striped gold-coloured satin, edged with lace; the dress is fastened diagonally with brandebourgs. Russian lace collar, and cuffs.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

## No. 6.—WALKING-DRESS FOR LITTLE GIRL OF TWO YEARS.

The dress is of Mexican blue cashmere, with embroidered collar and cuffs. Chip bonnet, trimmed with satin.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

# NO. 7.—WALKING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The skirt and bodice are of lilac cashmere; the drapery, plastron, collar, and cuffs of broché of a darker shade. White straw hat, trimmed with lilac satin and feathers.—Price of pattern of dress, trimmed, \$1. Jacket, trimmed, 50c.; flat, 25c.

# NO. 8.—HOME-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

The kilted skirt and jacket are of biscuit-coloured cashmere; the square plastrons on the skirt and the folds on the bodice are brown velvet, piped with satin fringe of the two colours.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to

MADAME GURNEY and Co.,  
6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 249.

### Nos. 1 AND 5.—BASKET FOR CLOTHES-BRUSH.

The basket is of very fine wicker, in the form of a cone; it is ornamented with an embroidered drape, which may either be finished with a narrow furniture gimp or tufts of cresset; the bottom is covered with silk, which is drawn to a point at the end, and finished by a tassel; the top is ornamented with two woollen tassels and a rosette.

### Nos. 2 AND 4.—EMBROIDERED SPRAYS.

These sprays are suitable to be worked on collars, handkerchiefs, underlinen, &c.; they are in satin and knot stitches, and should be run out and worked with cotton *à la croix*.

### Nos. 3, 7, AND 8.—CRAVAT-END: MORESQUE EMBROIDERY.

This novel style of embroidery is now very fashionable; the foundation is coloured silk, upon which is traced the design as shown in Nos. 7 and 8; gold threads are laid upon the outline and worked over in rather open buttonhole-stitch with silks of various colours; one gold thread is left in loops at the outer edge to form a pearl all round; the detail of the contour leaves is shown in No. 7, and the edge in No. 8; after the work is finished the superfluous material between the designs is cut away with a very sharp pair of scissors.

No. 4.—See No. 2.

No. 5.—See No. 1.

### Nos. 6, 9, 10, AND 11.—FANS ORNAMENTED WITH MORESQUE EMBROIDERY.

Two pretty designs for ornamenting the ends of fans are shown in Illustrations 9 and 11; the small pattern No. 6 is repeated to form the edge of the fan; the foundation of the embroidery is gray silk, worked as described in No. 3, with silks of various colours and gold thread. For detailed description of work see No. 3.

Nos. 7 AND 8.—See No. 3.

Nos. 9, 10, AND 11.—See No. 6.

**OBJECTIONS TO MARRIAGE.**—In our opinion, girls are just as willing to give up their extravagance in dress as young men are—that is, when it is necessary so to do. To the fact that men are so unwilling to relinquish their pet vices and luxuries is to be ascribed much of the falling off of matrimony. Marriage without adequate means of support is a blunder that is almost a crime; but no girl made of ordinary stuff will hesitate to share the trials and sacrifices of the man she loves, provided he has that competence, however modest. The thousands of happy, smiling homes, where true love constantly abides, in spite of the slenderness of the family income, sufficiently attest the readiness of the average woman to surrender the baubles of wealth and fashion in order to become a devoted wife and mother. If the opposite sex were uniformly animated by a similar spirit, we venture to assert that the number of maids and bachelors would rapidly diminish. The truth is, there is too much love of dress and pretentious display in both sexes, and women should not bear the blame alone.

## THE HOME.

### COOKERY.

**POTTED FOWL.**—Take the meat from the bones of a cold roast fowl, weigh it, and to every pound add  $\frac{1}{2}$  lb fresh butter, one teaspoonful of pounded mace, half a small nutmeg, salt and cayenne to taste; cut the meat into small pieces and pound it well with fresh butter; sprinkle in the spices gradually, and keep pounding until reduced to a perfectly smooth paste. Put it into potting-pots for use, and cover with clarified butter about half an inch in thickness, and, if to be kept for some time, tie over a bladder; two or three slices of ham minced and pounded with the above will be found an improvement. It should be kept in a dry place. This makes a very nice breakfast or luncheon dish.

**PLO PUDDING.**—Chop  $\frac{1}{2}$  lb figs very finely, mix them with  $\frac{1}{2}$  lb coarse sugar, a tablespoonful of treacle for a tablespoonful of milk,  $\frac{1}{2}$  lb flour,  $\frac{1}{2}$  lb suet, an egg, and a pinch of grated nutmeg. Put the pudding into a buttered mould, and boil for four or five hours.

**VICARAGE PUDDING.**—Put into a basin  $\frac{1}{2}$  lb flour,  $\frac{1}{2}$  lb chopped suet,  $\frac{1}{2}$  lb currants,  $\frac{1}{2}$  lb raisins, one tablespoonful of moist sugar, half teaspoonful of ground ginger, half saltspoonful of salt; mix well with a clean knife; dip the pudding-cloth into boiling water, wring it out, and put in the mixture. Have ready a saucpan of boiling water, plunge in the pudding, and boil for three hours.

**THE EPICURE'S PUDDING.**—Make some rich but very light puff paste and line a pie-dish with it. Take 1 oz candied lemon-peel, the same of orange and citron, and slice it all up in fine, small shavings, laying them at the bottom of the dish, and strewing lightly over them  $\frac{1}{2}$  oz sweet almonds, finely chopped with three or four bitter ones, all previously blanched. Beat the yolks of eight and the whites of two eggs, and mix with  $\frac{1}{2}$  lb powdered loaf sugar and a tablespoonful of French brandy. Pour this over the sliced peel, and bake it in a moderately-heated oven for one hour.

**GENEVA WAFERS.**—Well whisk two eggs; put them into a basin and stir to them 3 oz butter, which must be beaten to a cream; add 3 oz flour and sifted sugar gradually, and then mix all well together. Butter a baking-sheet, and drop on it a teaspoonful of the mixture at a time, leaving a space between each. Bake in a cool oven; watch the pieces of paste, and when half done, roll them up like wafers, and put in a small wedge of bread or piece of wood to keep them in shape; place them in the oven again until crisp. Before serving, remove the bread; put a spoonful of preserve in the widest end, and fill up with whipped cream.

## A GIRL'S STORY.

BY THE AUTHOR OF "A BROKEN REED," "TWIXT CUP AND LIP," ETC. ETC.

### CHAPTER XII.

#### DRAWING NIGHT.

"I HAVE heard that Brandon's father was unkind to him; and the Lovels are thought hot and fiery!" said Edgar Drewit.

"Yes, we are hot and fiery, but pride is also ours! Does a proud man stoop to crime?"

"I cannot say. Forgive me, and believe that to no one else will I ever speak of this—on my honour!"

"Your guardian did say that? You saw those words?"

"Yes, I did indeed."

"Then please go!"

He bowed and left me; and when he had gone—when the echo of his footsteps had died away—I fell on my knees, sobbing in agony. Oh! why had memory been given me, for one by one words and scenes returned, piercing my heart as with a thousand swords.

There had been a mystery about Clarence Lovel's death. Though he had been ill, his illness had not been considered serious, and aunt had told me that the announcement of his death had come on her like a thunder-clap. He had not been kind to Brandon, I knew. I thought of the latter's gloom and melancholy, which had so long perplexed me, and Edith's words came back all too clearly: "I saw him a little while after his father's death, and he looked wretched; but there was no reason why he should break his heart over the loss of such a parent." And the evening when aunt had told him he would lose his memory he had

answered, "I wish I could!" Why did he wish it? The shadow between us two—what was it? What had changed him? "If there be a shade between us, it is through me it comes. I am reserved with you; but it is better so—how much better you will never know! We are not as we once were, and why we are not is better unsaid!" These were his words, and they echoed in my ears again; but he led a good life. Was it indeed in atonement and expiation? I thought my senses were going, my agony was too great for tears, when I heard aunt Dorothy's voice calling me. She must not see a change in me or know this dreadful story, and I rose, straining every nerve to regain composure; and I retained it—I do not know how—throughout the day.

But in my own room there were none to see me, and in pain and misery I walked to and fro, thinking of what I had heard. Well indeed might there be a shade between us—black as night it rose; well indeed might he be melancholy and sad, though wealth and honour were his. I fought against the thought—I shrank from it in vain; and through the night I shuddered in solitude, hearing only those words, "Killed by my hand," seeing only his darkened face.

I tried to sleep at last, and then the flash of the diamond ring I wore roused a new train of thought. There was my refuge—the true, pure heart that was my own, the faithful love that crowned my life; but even the thought of him turned to bitterness. Suppose this story, which east a stain on our name, became known, would Nevil turn from me? and was this to be the test of his love?

The first ray of light woke me from a troubled slumber—from the brief forgetfulness to recollection; and I rose at once, gazing through the window, and thinking how dimmed was the glory of dawn. I stole from my room; I was the only one not sleeping, and I went quietly to the gallery, looking at the portraits as I passed. The last of all was Brandon—Brandon as a boy; but a mist rose between it and my eyes, from which the tears fell quick and hot. I remembered the loveliest past, and I could not believe him guilty. The dear friend of my youth, the brother whom I revered above all, was not guilty! My love for him, dimmed but unquenched, rose clear as ever; and even though his own lips had said, "I am guilty," I would turn from the present to the past, when we were little children together. And again I thought of Nevil; his love would be my shield; he would be true through sun and shade. I resolved to forget what I had heard, and more tranquilly on the boyish face, the bright, dark eyes meeting mine, I looked with tears fast drying, and lips murmuring "He is innocent!"

When breakfast was over, I gladly went out to the garden, for it was as much as I could do to appear composed and cheerful before aunt Dorothy, and I would not have her see me depressed.

I must forget what I had heard, that was the only thing I could do; and I occupied myself with the flowers, I read and talked, and the morning passed away. But if I had to go on struggling day after day, fighting against that thought, how sad would be my life! There was not one from whom I could ask counsel. Nevil I dare not tell, nor would it be right of me to do so; and Brandon least of all could help me.

How long it seemed since yesterday! How slowly did the hours drag on! I sat alone in aunt's parlour, my book neglected; and try as I would to forget, my thoughts would go to Brandon and this story. Was it true? Could I believe it of him whose life had been so long linked with my own, and who had been to me the ideal of manhood? I had thought him as one of the old heroes of our house—that in him the virtues of our race were united, without its faults. I thought of the morning's resolution, but, alas! doubts and fears had returned.

I heard a footstep on the gravel, and knew someone must be coming. Perhaps it was Brandon himself; and I felt cold and faint. I need not have distressed myself. It was not Brandon, but Edgar Drewit who appeared. I hoped he had come to tell me that it was not true, and I spoke calmly enough, resolved not to let him see that I had doubted my kinsman.

"I will not stay," he said. "I left you looking so pale yesterday that I feared you would be ill. Oh! Miss Lovel, how grieved I am that I told you! When I got home, and thought over all, I felt ashamed and miserable. It was such a return to make for your goodness."

"Blame me for demanding the explanation,"





NO. 2.—WALKING-DRESS.



NO. 1.—FASHIONABLE CAPOTE.



NO. 3.—WALKING-DRESS.



NO. 4.—NIGHTDRESS FOR CHILD OF ONE YEAR.



NO. 5.—BALL-DRESS.

NO. 6.—EVENING-DRESS.



NO. 7.—INFANT'S SHIRT.



NO. 8.—INFANT'S SHIRT.



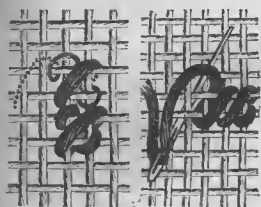
NO. 2.—WOOL-BAG.



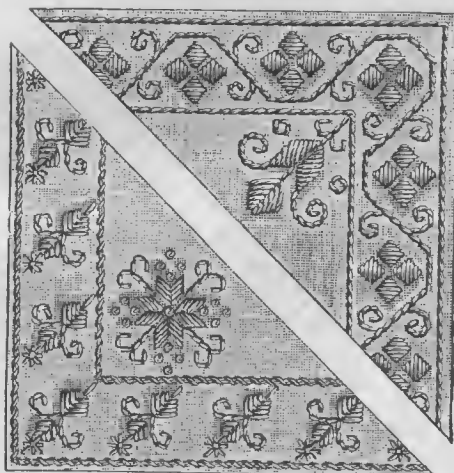
NO. 1.—CHAIR-BOLSTER.



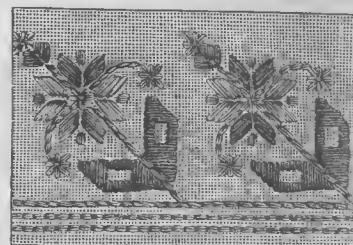
NO. 3.—COFFEE-POT COSEY.



NOS. 4 AND 5.—DETAIL OF NO. 10.



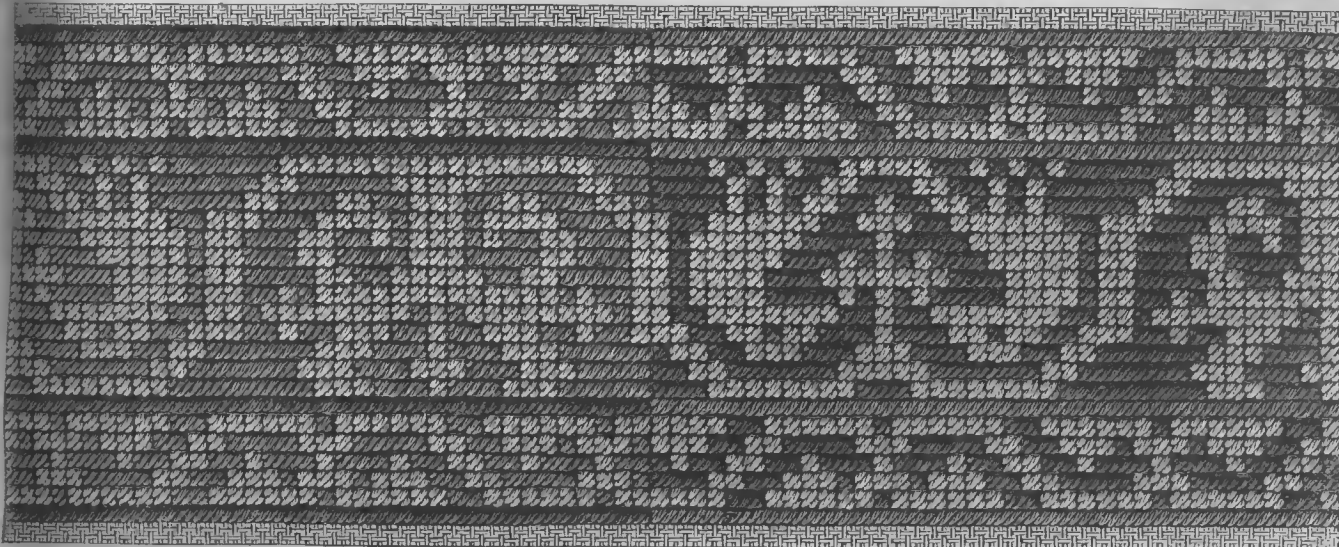
NOS. 6 AND 7.—CORNERS: EMBROIDERY.



NO. 8.—BORDER: EMBROIDERY.



NO. 9.—EMBROIDERY STRIPE FOR NO. 1.



NO. 10.—BERLIN STRIPE FOR NO. 1.



## PARIS FASHIONS.

Among the prettiest of materials for the spring and early summer we must mention the new cashmere, in very fine stripes or imperceptible check patterns of neutral, beige, or gray shades, which, with self-coloured cashmeres to match, compose extremely pretty and useful costumes. For visiting, dinner, and small evening parties, self-coloured cashmere is combined with cashmere woven in Bayadère stripes lengthwise, but which may also be set on the cross for scarfs, draperies, plastrons, and so on. The prettiest combinations are in shades of French gray, peacock-blue, olive, prune, and gendarme-blue. The Bayadère stripes are woven in silk. Brocaded cashmeres, though less novel, are also still very much employed for the same purpose.

Veiling is quite as fashionable as ever, being only a lighter, softer, and cooler sort of Indian cashmere. Indiana veiling is the latest novelty in this style, and is an exquisitely fine and softly-draping fabric. It is self-coloured in all fashionable shades, light or dark. Muslin-de-laine, much akin in texture to veiling, is rather thicker, and is frequently printed in small floral or other fancy patterns, either monochrome or of varied colours. Figured muslin-de-laines are matched to self-coloured ones. They are, however, quite as often combined with plain surahs, also to be had in every variety of shade. As already hinted in former letters, surah is to be the favourite material of the spring and summer.

Fancy materials, brocaded in silk over some fine woollen tissue, are also very fashionable. Some are in floral designs, generally small; some in armure patterns. Both styles are to be found in all colours, so that it is very easy to match them to self-coloured cashmeres or surahs.

So far the shapes of dresses have not materially changed, but there is a great tendency to adopting gathered and shirred skirts and bodices, especially for young girls and ladies of slight figure. For trimming dresses, oxidized silver braid is in great requisition, also *riches à la vieille*, pinked out and put on as flutings are. I have noticed a pretty travelling-costume of slate-gray limousine, the bodice of which, made jacket fashion, was trimmed with a pinked-out *ruche* of silk of the same colour. The skirt was edged round the frill with two similar *ruches*, deeper and fuller. *Ruches* are certainly no novelty, but we have had such a surfeit of flutings that we hail them back with delight by way of a change.

The great fashion of the season is steel. Steel is quite superseding gold, silver, and all precious metals. It is woven as fine as the finest thread, and is converted into the most delicate networks and laces. It forms dainty coat-of-mail bodices, and harmonizes in perfection with the shining satins and surahs now in fashion.

Very pretty bonnets are made of steel lace—more sober and simple than gold, but still sufficiently bright and sparkling. A cluster of light-coloured feathers is placed within the lace, and the *tout ensemble* is extremely effective. Such a unique style of coiffure, however, can never be considered as a useful bonnet, but only as a caprice of fashion, not likely to last long, and only destined to be worn now and then upon certain occasions—in the carriage, at the theatre, or with dressy visiting-toilets. The first seen appeared at the spring races.

The three principal shapes for chapeaux this year are the small capote, which has not lost its favour as the most pleasant to wear of all bonnets, more or less elegant, but always tasteful, with wide soft strings; the Empire bonnet, with border lowered over the ears and protruding more or less over the forehead, trimmed with flowers inside and out, with or without strings; and, thirdly, the immense round hat—white, black, gray, red, brown, beige—with broad brim, bent about in a hundred ways, turned up, turned down, edged with beads, with lace, or galloon, trimmed with West Indian birds, marvellous flowers, bows, and feathers.

In mantles, we see chiefly the mantilla-visite: the short pelisse, covered with black ruched and quilted lace, mingled with ribbons; and the very simple paletot for young girls, travelling, &c. For the *demi-saison* light shawls are fashionable; and for driving and coming home at night from parties ladies wrap up in Indian cashmere shawls, which are always most *distingué*.

Jackets and casaquins of brocaded satin and fancy brocaded cashmere are made quite plain, without any trimming, and worn with any skirt; full lace or *crêpe lisse* ruffles are worn round neck and wrists.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 264.

## No. 1.—FASHIONABLE CAPOTE.

The bonnet is of old-gold satin, decorated with black bead embroidery, feathers, and tufts of gilded poppies with black centres; brim and bridle of fringed chenille network, starred with gold silk.

## No. 2.—WALKING-DRESS.

The material is one of the new cotton sateens, with Oriental markings; braid binds the jacket-bodice, which is fastened by ruby glass buttons. Fancy straw hat, trimmed with satin ribbon and a bouquet of violets.—Price of patterns of complete dress, trimmed, \$1. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 3.—WALKING-DRESS.

Of beryl-blue cambric, flecked with tilleul spots, piping of plain blue sateen; the jacket-bodice is fastened with floral wood buttons. Bonnet of dark blue straw, trimmed with snow-drops and striped faille ribbon.—Price of patterns of complete dress, trimmed, \$1. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 4.—NIGHTDRESS FOR CHILD OF ONE YEAR.

The nightdress is of very fine longcloth; the yoke and cuffs are trimmed with insertion and embroidery.—Price of pattern of nightdress, trimmed, 25c.; flat, 12c.

## No. 5.—BALL-DRESS.

The skirt is of pale lavender silk covered with pleated flounces, which are bound with violet satin; violet velvet bodice, trimmed with cream-coloured gauze and lace.—Price of pattern of bodice, trimmed, 60c.; flat, 25c.

## No. 6.—EVENING-DRESS.

The skirt is of pale blue satin, the bodice of nun's veiling of the same colour, arranged in puffs which are divided by cream lace insertion. Ruffles of lace.—Price of pattern of bodice, trimmed, 60c.; flat, 25c.

## No. 7.—INFANT'S SHIRT.

The shirt is of cambric scalloped and button-holed at the neck and sleeves.—Price of pattern of shirt made up, 25c.; flat, 10c.

## No. 8.—INFANT'S SHIRT.

The shirt is of cambric trimmed with lace.—Price of pattern of shirt made up, 25c.; flat, 10c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 265.

## Nos. 1, 4, 5, 9, and 10.—CHAIR-BOLSTER.

The bolster is covered with olive velvet, ornamented with the two stripes shown in Nos. 9 and 10. That shown in No. 9 is worked in embroidery upon white net in long, cording, and buttonhole stitches with crows of three colours. No. 10 is worked upon ordinary canvas with maroon and pale blue Berlin wool. The method of working the stitches is shown in Nos. 4 and 5. The ends of the bolster are ornamented with bows of ribbon, to which is attached the ribbon by which the bolster is suspended over the back of the chair.

Either of the stripes used in this bolster are also suitable to be used as borders for curtains, portiers, &c.

## No. 2.—WOOL-BAG.

This bag is intended to hold Berlin wool, crewels, arrasene, &c. It is made of crash, and is embroidered with crewels. It is cut in two pieces, measuring fifteen inches long and eleven inches wide, which are joined together. Eyelet-holes are worked round each piece, and woollen cord laced through, and finished with tassels. The top is buttonholed, and is drawn together with cord and tassels. The pocket on the outside is intended to hold silk. It measures seven inches long and four inches wide. It is herring-boned round, and is sewn to the bag. It is drawn up at the top with cord and tassels.

## No. 3.—COFFEE-POT COSEY.

This cosey is composed of seven sections of plush, measuring eleven inches in depth and three and a half inches in breadth, each section being embroidered with a grotesque figure; the bottom is finished with a wide band of embroidery. The design shown in Illustration No. 9 will be found suitable for the purpose, worked upon plush instead of rep. The inside must be well wadded, and lined with quilted silk; the top is finished with woollen balls and tassels. Directions for making the balls were given in Illustration No. 1, page 794 (No. 866).

## Nos. 4 AND 5.—See No. 1.

## Nos. 6 AND 7.—CORNERS: EMBROIDERY.

These corners are suitable to be worked in white or coloured cotton upon collars, handkerchiefs, &c.; the designs are in satin, cording, or knot stitches.

## No. 8.—BORDER: EMBROIDERY.

This design is suitable to be worked round handkerchiefs, doilies, &c.; it is in satin and cording stitch, and may be worked in white or coloured cotton.

## Nos. 9 AND 10.—See No. 1.

## THE HOME.

## COOKERY.

**FRIARS' CHICKEN.**—Quarter two or three chickens, and put them into a saucepan with one pint and a half of water; add a few sprigs of parsley, some mace, pepper, and salt to taste; simmer very slowly until the meat will separate into flakes. Just before serving beat up three or four eggs, and stir them, off the fire, into the broth. Serve in a deep dish.

**ROMAN PUDDING.**—Butter a basin and line it with boiled macaroni, round like a beehive; have ready veal, ham, tongue, chicken, or cold game all cut very finely; 1 oz Parmesan cheese, and a little nutmeg, pepper, salt, lemon-peel, and cayenne, two eggs, and a cupful of cream; mix all together, and fill your basin. Boil for half an hour, glaze it, and serve with good brown gravy.

**MUTTON CUTLETS IN THE PORTUGUESE WAY.**—Cut the chops, and half-fry them with sliced shallot or onion, chopped parsley, and two bay-leaves; season with pepper and salt; then lay a forcemeat on a piece of white paper, put the chops on it, and twist the paper up, leaving a hole for the end of the bones to go through. Broil on a gentle fire. Serve with sauce Robert, or a little gravy.

**ROAST VEAL.**—Season a breast of veal with pepper and salt; skewer the sweetbread firmly in its place, flour the meat, and roast it slowly before a moderate fire for about four hours—it should be of a fine brown but not dry; baste it with butter. When done, put the gravy in a stewpan, add a piece of butter rolled in browned flour, and if there should not be quite enough gravy, add a little more water, with pepper and salt to the taste. The gravy should be brown.

**TO KEEP EGGS.**—Eggs may be kept good for an indefinite period by the following method: Put them into an open-work basket or colander, and immerse them for a moment in boiling water, letting them stay just long enough to form a film on the inside of the shell, which excludes the air. Then place them in some convenient vessel, small end down, and set them in the coolest part of the cellar, where they will keep till wanted for use.

**TO PRESERVE EGGS.**—Eggs may be preserved for several months by greasing them all over with melted mutton suet and wedging them close together, with the small end downward, in a box of bran. To keep them for winter use, pour a gallon of boiling water on two quarts of quicklime and  $\frac{1}{2}$  lb salt; when cold, mix with it 1 oz cream of tartar, and the following day put in the eggs.

A NOVEL system of courtship is proposed by the "Revolution," the American Woman's Rights Journal, as a means of placing women and men on an equality. The marriageable youth of both sexes, according to this plan, would assemble at stated intervals. Each one would write on a slip of paper the name of the person he or she would like to marry, the paper would then be submitted to two discreet individuals, and if any two were found to have declared a mutual regard, the fact would be announced, and the marriage would follow. The remaining papers would be immediately destroyed.





NO. 1.—PINAFORE FOR LITTLE GIRL.



NO. 2.—MANTLE.



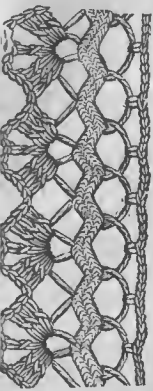
NO. 3.—HOME-DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE



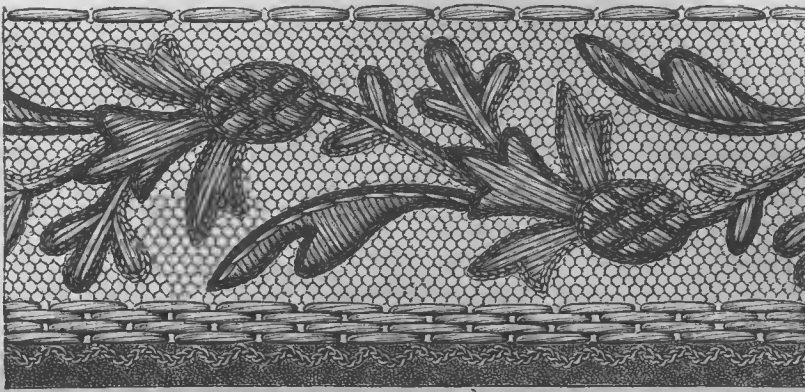
NO. 4.—WALKING-DRESS.

NO. 5.—HOME-DRESS.

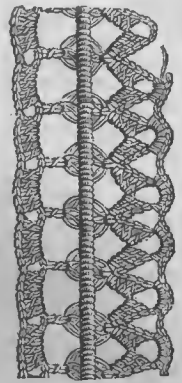
NO. 6.—WALKING-DRESS FOR SLIGHT MOURNING.



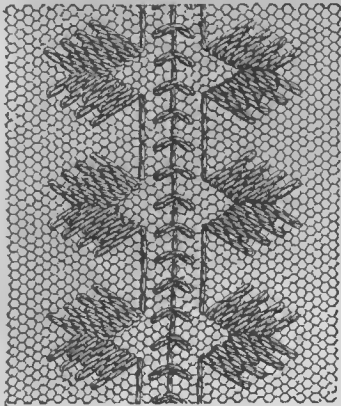
NO. 1.—EDGING:  
CROCHET AND  
WAVED BRAID.



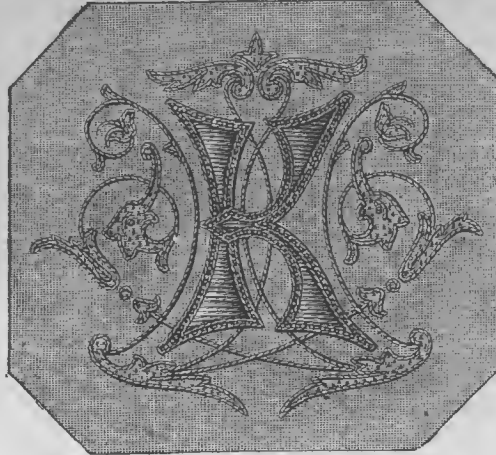
NO. 2.—STRIPE: EMBROIDERED NET.



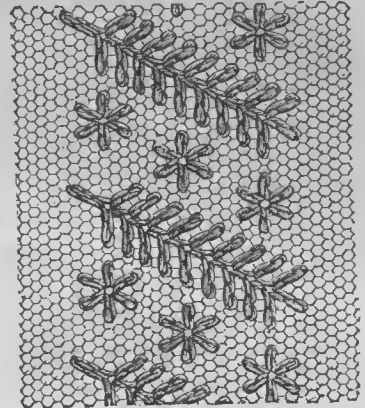
NO. 3.—EDGING  
CROCHET AND  
MIGNARDISE.



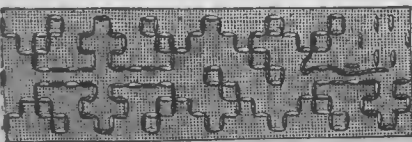
NO. 4.—INSERTION: DARNED NET.



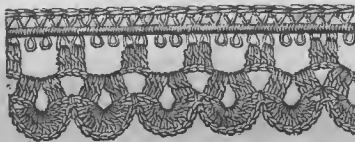
NO. 5.—MONOGRAM: EMBROIDERY.



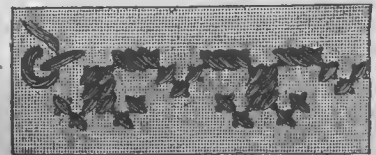
NO. 6.—INSERTION: DARNED NET.



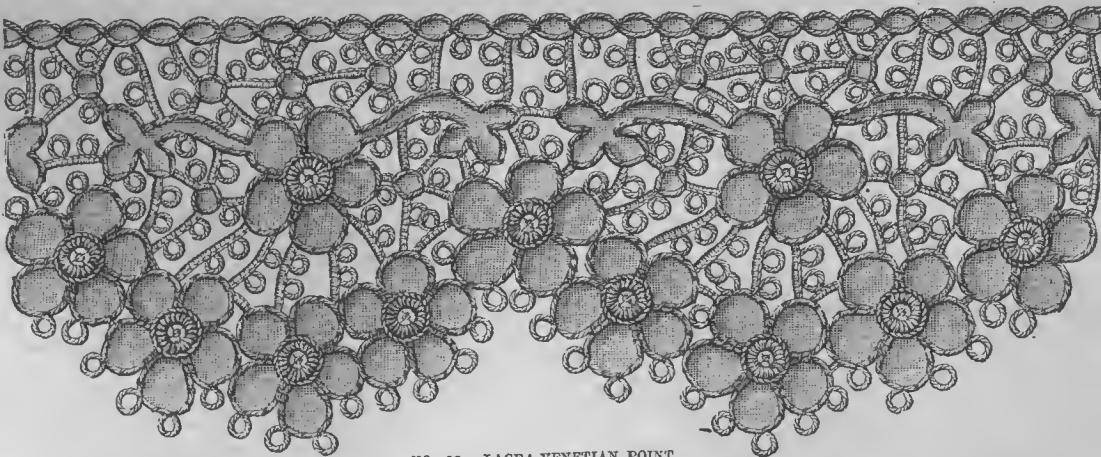
NO. 7.—BORDER: LONG-STITCHES.



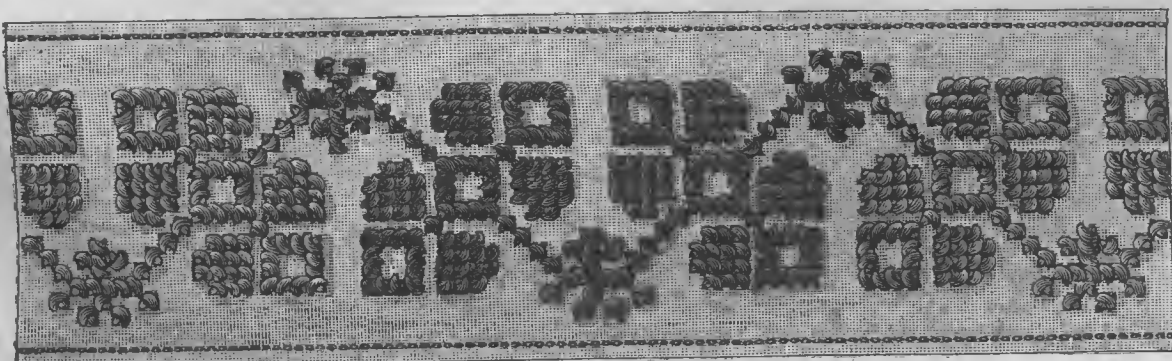
NO. 8.—EDGING: CROCHET AND MIGNARDISE.



NO. 9.—BORDER: CROSS-STITCH.



NO. 10.—LACE: VENETIAN POINT.



NO. 11.—BORDER OR STRIPE: CROSS-STITCH.

## PARIS FASHIONS.

We spoke last week of new silk materials—shot, brocaded, or striped, in harmonious gradations of colour. To-day we will speak of the new woollen fabrics—very pretty, simple indoor or walking costumes of plain cashmere or muslin-de-laine, trimmed and combined with silk. This is an ever-tasteful style and always becoming. Light limousine and thick muslin-de-laine of the newest styles are sprigged, striped, or minutely checked, but always in soft tints, such as grayish blue, pale slate, rust, dull brick, dead moss, burnt bread, &c. These tissues are not meant to compose complete costumes, for the wide stripe will always be combined with the tiny check, unless the limousine be cut bias-fashion, which also looks very well.

As for the shape of bodices, in no point is fashion less subjected to any sort of rule. Almost any shape may be chosen, so that it fits well. The coat, the round waist, the peaked bodice, and basques of every shape and size are equally in favour. Even the separate jacket—be it coat or casquin, long or short—is enjoying fresh vogue after being threatened with dismissal. These jackets, in any pretty, somewhat firm material, either light or dark, are so useful to wear with any skirt, that we may hope to see them in fashion through the spring and early summer; and if they disappear in warmer weather, they are sure to make their appearance again in the autumn.

The prettiest of these jackets or bodices are made of brocaded silk, or of fancy woollen material brocaded with silk; they are trimmed with lace and bead embroidery, and are generally rounded off in front, and with a small fancy puff behind, edged with lace and jet, or else with plain lappets behind; they fasten at the waist with three or four buttons, remaining open top and bottom to show a satin vest of the colour of the bead trimming, old-gold, prune, sapphire-blue, or black. This vest can be removed at pleasure, and the walking-costume becomes sufficiently elegant for a simple dinner-dress, if the openings of the jacket be filled in with quillings of white lace. By adding a train to the short costume the toilet becomes still more dressy; with such ingenious combinations one dress becomes sufficient for several purposes.

Embroidery of all styles is exceedingly fashionable—in dark beads upon dark materials, in light beads over light materials; white pearl beads are also used for embroidery upon light-coloured silks and satin for evening-dress. Lace is also one of the principal ornaments of the season—not only white and black lace, but also lace in all colours to match dresses.

As already hinted, the most fashionable of spring mantles is the visite, more or less long, sometimes extremely long, made of Indian cashmere, lined with soft thin silk; the cashmere is either black or else it is cut out of an Indian shawl. In the former case it is a mantle useful for every time of the day and evening, and suitable to wear with any simple toilet; in the latter it is rather a carriage and evening wrap than anything else.

A very pretty spring costume is of light cheviot of a medium shade of blue. The skirt is trimmed with a deep flounce, arranged in wide pleats, divided at regular distances by lappets of softly-tinted plaid surah; the tunic, opening in the shape of an inverted V, shows three enormous bows of the same surah on the front of the skirt; and this pretty material is effectively mingled with the draperies of the tournure at the back. The bodice, made jacket fashion, opens down to the waist line, over a plastron of surah finely shirred. The neck and sleeves are finished with a deep collar and facings of the plaid surah.

We have been asked for some information concerning fashionable *chaussures* for the spring and summer, and will now add a few words on the subject. In the street, on foot, ladies wear the rather high boot; at home, semi-high shoes; in the evening, extremely low shoes, black, white, or coloured, with semi-high heels and bows, or open-work straps in front; house shoes are also made of bronze kid, trimmed with satin bows and silk cord. Stuff or kid shoes are prettily embroidered with a bunch of flowers in coloured silk. The semi-high shoes, with open-work bars, of kid or morocco, are the most fashionable for the day time, to wear over coloured silk or thread stockings. Boots for visiting and the carriage are of fine kid or saten, either black or of the colour of the costume.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 280.

## No. 1.—PINAFORE FOR LITTLE GIRL.

The pinafore is of white nainsook; the bodice is arranged in tucks, and is trimmed with a puffing and lace.—Price of pattern of pinafore, trimmed, 25c.; flat, 12c.

## Nos. 2 and 6.—WALKING-DRESS FOR SLIGHT MOURNING.

The dress is of black cashmere; mantle of the same material; the heading of the gathered frill and the hood are lined with satin. The front of mantle is shown in No. 2, the back in No. 6.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 3.—HOME-DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of pale blue cashmere; it is arranged in three pleats back and front, each pleat being embroidered with a small floral pattern.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 4.—WALKING-DRESS.

The dress is of beige, trimmed with narrow bindings of satin and bow of ribbon; the capé is fastened by silk cord and tassels.—Price of patterns of complete dress, trimmed, \$1. Tunic, trimmed, 60c.; flat, 25c. Jacket and cape, trimmed, 60c.; flat, 25c.

## No. 5.—HOME-DRESS.

The dress is of brown cashmere, trimmed with gathered flounces and fringe; fichu of velvet of a darker shade, with satin ends embroidered with steel beads.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

## No. 6.—See No. 2.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 281.

## No. 1.—EDGING: CROCHET AND WAVED BRAID.

The loops at each side of the braid are worked with cotton over a mesh into each point, with a single buttonhole-stitch.

For the edge, leave the loops rather loose, work three treble, three chain, one treble, three chain, and three treble through both loops.

For the heading, one double into a loop, four chain, and repeat.

## No. 2.—STRIPE: EMBROIDERED NET.

This stripe is worked upon net, and is suitable to be inserted between other stripes of satin or velvet for antimacassars, &c. The embroidery is worked with crewels in long and chain stitches.

Stripes of net embroidery between stripes of Roman satin are very fashionable for antimacassars.

## No. 3.—EDGING: CROCHET AND MIGNAR-DISE.

For the edge:—

1st Row: One double into three picots of mignardise together, five chain. Repeat.

2nd Row: One double, one half treble, and two trebles under five chain, three chain, two trebles, one half treble and one double under same five chain. Repeat from the beginning of the row.

3rd Row: Six doubles under three chain, one chain. Repeat.

For the heading:—

1st Row: One treble into three picots of mignardise together, five chain. Repeat.

2nd Row: five trebles under five chain. Repeat.

## Nos. 4 and 6.—INSERTION: DARNED NET.

These insertions are suitable to be used for trimming evening-dresses, fichus, cravats, &c.; they may be worked upon white Brussels net with linen flossette, or upon black with filloselle.

## No. 5.—MONOGRAM: EMBROIDERY.

This monogram, which is suitable for marking upon handkerchiefs, under-linen, &c., is worked in satin, cording, and knot stitches; either white or coloured ingrain cotton may be used.

## No. 6.—See No. 4.

## No. 7.—BORDER: LONG-STITCHES.

This border may be worked round doilies, serviettes, &c., with coloured ingrain cotton.

## No. 8.—EDGING: CROCHET AND MIGNAR-DISE.

For the edge:—

1st Row: Two trebles into each of two picots of mignardise, four chain, pass over two picots, and repeat.

2nd Row: Three trebles, three chain, and three trebles under four chain. Repeat.

3rd Row: Ten trebles under three chain, one double between the trebles (see design). Repeat.

For the heading, one single into each picot on the other side of mignardise.

## No. 9.—BORDER: CROSS-STITCH.

This border is suitable to be worked in crewels or ingrain cotton round doilies, &c. It is entirely in cross-stitch.

## No. 10.—LACE: VENETIAN POINT.

This elegant lace is worked upon nainsook muslin, or, if required to be strong, fine linen may be used. The pattern must first be traced upon the material. To do this, place the material upon a board, over that carbonic paper, and then the design; pin all firmly with drawing-pins, and go over the outline carefully with a hard pencil or hone knitting-pin. If worked as shown in the illustration, a cord or coarse crochet cotton must be placed upon the outline and be sewn down; the work will, however, wash, and wear much better, if the pattern is buttonholed all round. The superfluous material must be cut away with a pair of sharp scissors when the work is finished.

## No. 11.—BORDER OR STRIPE: CROSS-STITCH.

This design is suitable to be worked in crewels or Berlin wool as a border for table-covers, &c.; it is entirely in cross-stitch. Canvas may be put over the material to be worked upon to ensure its being kept even, and the threads pulled out when the work is done.

A CLINICAL professor, surrounded by medical students, is at the bedside of a patient. "What is your profession?"—"A musician, sir."—The professor, turning to his pupils: "As you see, gentlemen, this poor man has an affection of the lungs. Here is an opportunity of proving to you the truth of all that I have told you so frequently in the lecture room, viz., that the fatigue and the effort to the respiratory organs in blowing a musical instrument are frequently the cause of the illness from which this man is suffering." Then, again addressing the sick person, "What instrument do you play?"—"The cymbals and the big drum, sir." Tableau.

THE TRUE CURE.—There are two ways of dealing with the evils in the world which we justly deplore and wish to abolish—one is to attack and try to break them down forcibly; the other to dissolve or exhale them by the active presence of good. The former of these methods appears so much the more direct and obvious that it generally gains the first place in our attention. We see a wrong, and our impulse is to crush it; we see injustice, and we long to exterminate it; we observe an unrighteous institution, and we desire to overthrow it. The slower and less direct method of overcoming evil with good, of substituting a better way for that which is bad, of devoting the same energy to building up that we would have given to the work of tearing down, obtains a gradual hold over us only with time and experience.

LEMONS.—For all people, in sickness or in health, lemonade is a safe drink. It corrects biliousness. It is a specific against worms and skin complaints. The pippins crushed may also be mixed with water and sugar and used as a drink. Lemon-juice is the best anti-scurbutic remedy known. It not only cures the disease, but prevents it. Sailors make a daily use of it for this purpose. A physician suggests rubbing of the gums daily with lemon-juice to keep them in health. The hands and nails are also kept clean, white, soft and supple by the daily use of lemon instead of soap. It also prevents chilblains. Lemon is used in intermittent fevers mixed with strong, hot black tea or coffee, without sugar. Neuralgia may be cured by rubbing the part affected with lemon. It is valuable also to cure warts, and to destroy dandruff on the head, by rubbing the roots of the hair with it. In fact, its uses are manifold, and the more we employ it externally the better we shall find ourselves.



# A GIRL'S STORY.

THE AUTHOR OF "A BROKEN REED," "TWIXT CUP AND LIP," ETC. ETC.

## CHAPTER XIX.

### FALLEN IDOLS.

One of our rides Edith and I encountered Edgar Drewit, and we both drew rein to speak to him. How well I remember his flushed, rosy face, the bright eyes lighted with the smile she alone could bring, and how calmly he looked down on him as a queen from her throne!

"What do you want, Edgar?" she asked, at which question he looked bewildered, then amused.

"May I come to see you, Edith?"

"Every visit of yours gets me a scolding from papa."

"Am I never to see you?—never to say a word?"

"Not to-day, because I am in a hurry; but you may call. Let go my horse's head now, please."

"Are you angry with me, Edith? Have I offended you?" he said, still looking wistfully at her.

"No, you silly fellow, you never offend me, you will only obey. Go now, won't you, when I ask you?"

She extended her gloved hand to him; he raised it to his lips, then "obeyed" by walking slowly away with a lingering step and many a backward glance.

"Kate," said Edith, breaking the silence, do not tell him in my presence; I could not bear it. I may be cruel and deceitful, but he will know soon enough."

"If you loved him you would not act as you do, Edith."

"If I loved him all would be different. You look surprised, but I never said that I loved him, and I don't. When I was young and silly was very, very fond of him, and flattered by the handsomest of the Drewits belonging to me, and now I like him—I do like him very much. He is worth twenty thousand Nevil Verners; and if he had been rich I should have married him, and we should have been happy. I like him, but I feel myself above him; my nature is stronger than his, and I don't believe any woman can love a man who is not firmer, stronger, deeper than herself. Like Ethel Lewcome, I feel myself taller than my lover. There's only one on earth whom I could worship."

"And that is?" I asked, as she paused.

"I will not tell you, Kate."

"Is he wealthy, Edith?"

"That means, why don't you marry him? Because he will never ask me, and I can't very well ask him."

"A weary lot is mine, fair maid!"

A man I hate loving me, a man I like loving me, a man—we will leave a blank there, my cousin. Do you remember reading:

"Ah, well! for us all some sweet hope lies  
Deeply buried from human eyes,  
And in the hereafter, angels may  
Roll the stone from its grave away."

What do those do for whom no angel comes?"

So, in the autumn, Edgar Drewit had not been told of my cousin's engagement; winter, supposed, would glide away in much the same routine.

A frosty winter afternoon, and I was walking to and fro in the garden, watching a robin hop about in front of the window, and listening to the witter of hungry sparrows in the trees; there were no flowers, and the shrubs were weighted with frozen snow, like powdered wigs, as Edith said, and the sky was gray and cloudy.

I had been walking undisturbed for some time, when I heard a footstep quick and light on the frozen snow, and I turned, to my sorrow seeing Edgar Drewit, with extended hand and smiling face. I did not invite him to the house, and affected not to see his eager glances towards the windows, as though he were looking for someone, whilst he inquired about aunt and Edith.

"It is a long time since I spoke to you, Miss Lovel," he said, "and yet I have very little to tell you. I don't know when my play will be produced. I had a letter from my friend, and he tells me that I must wait, the manager having obtained a new comedy, so mine is put aside—my ship has gone down."

"Not gone down; it will find the harbour some day."

"Some day is so long in coming! I am drifting away from Edith instead of drawing nearer, and am doing very little good here. I should go abroad, only for Edith, and—other things."

"What made you think of that?" I asked.

"Only a name in the paper; the name of someone I once knew, who has come out in America as a dramatic author; we used to get on well together, and I believe he would help me for—the love of old loves, and lost times, isn't it? But I can't tear myself from Edith. I should be wretched if even the hope of seeing her were gone."

"Would you stay if the hope of winning her had gone?"

"I don't know. How can I tell, when I believe that I shall win her? She is free yet, and—"

"I interrupted, "She is free no longer."

"I beg your pardon, Miss Lovel!"

"It pains me to have to say this, but Edith has asked me to tell you that she is engaged."

"You are only jesting," he said, smiling, "or trying my faith; but nothing can shake my trust in Edith."

"I would not jest with you on this subject, and I know your faith too well to doubt it. Do you think I could say this if it were not true? Did you never foresee it?"

"Then to whom is she engaged?"

"To Nevil Verner."

"I thought you were," he said, wonderingly. "That is over, because he loved Edith. Mr. Hawdon has consented to the marriage taking place in spring."

"Had it happened that day I met her riding?"

"Yes," I replied, and for a moment he was silent.

"Oh, Heaven! it is for this I have toiled and hoped so long."

It was not a cry; he said those words in a tone that scarcely reached my ears, and turned his head aside. I pitied him very much; I understood his sorrow better than he could suppose, for it was like to what mine had been, and there was a hidden link between us two. I stood silent, and when he looked round his face was perfectly colourless, yet he smiled.

"I don't know," he said, as though answering a question. "I feel as if something had gone out of me, and left all things blank. I thought she would have been true to me; I thought she loved me. She was always bound up in my existence; my life seems only two words, and those are—'For her.'"

He was speaking more to himself than to me, in a strange, quiet way, yet something told me that these still waters did run deep, and beneath this quiet surface was pain too keen for tempest.

"You would not say this if it were false. Does she love him? He broke with you for her sake. I am very sorry, if you cared for him."

"Edgar, it is well to know when we have been deceiving ourselves with false hopes. You will begin life afresh, coming out of this ordeal pure gold. You have much left; youth and strength, the wish for fame."

"No! there's no rainbow of promise in my sky. A man must have something to work for, and now she is gone, I have nothing."

"Yes; eternity. What, when that is ours, will be these trials and disappointments? The world's praise, fame, earthly love, will then have melted away, and what if we have nothing else, if we stand before the throne with empty hands?"

He sighed heavily, covering his eyes a moment, and we were again silent. Then I saw slowly gathering shadows on his face, and darker passions clouding its youthful beauty.

"Nevil Verner!" he repeated, "Nevil Verner! Sneers, insults, and disdain, were the bitter portions he gave me; but he may look to himself now! He has robbed me of Edith, for he knew I loved her. I was a foolish boy, she used to say; all is not ended yet, and I will show her, and her lover—"

"Yes, the day may come when you can show them—not that you were revengeful, but that the boy had the heart of a generous and heroic man."

"It is only in fiction that men heap coals of fire on an enemy's head. What did she say of me?"

"She does not wish to see you."

"Did she think I would reproach her? She might have known me better!"

We stood by the lawn, spreading white and smooth before us, and I found myself idly wondering why that bird had walked across, leaving tiny traces on the soft surface, until, raising my eyes, I saw Edgar Drewit's face

convulsed with passion, his hands clenched, his eyes flashing; and following his glance, I saw Nevil Verner going towards the house, whilst Edith, in a wonderfully amiable humour, had come out to meet him, and we two were unseen witnesses. Edgar needed no proof after that; he broke into a bitter laugh.

"I can't stay here to see that. England is no place for me! I will go abroad."

"Others have lost, and you are losing, but victory will follow. Some day you will say, 'It was better so, for He doeth all things well.'"

"You have been good to me," he said, half sobbing, "and you send away all my evil thoughts. What shall I do? I could not remain here, and America seems holding out her hand to me."

"I may see you soon again," I said, as he began to walk slowly towards the gate. "I may meet you, and you will tell me your plans, won't you?"

"Yes. If she asks what I said, if she expects any message, there is only this—I forgive her! Good-bye!"

He turned away, and a mist rose between me and the quiet, solitary figure. Hot tears filled my eyes. His life had had much sadness, and would the future bring him peace?

I returned to the house, and in the parlour found Nevil and Edith seated beside the window. Therefore they must have seen Edgar; and my cousin looked at me questioningly, but as I said nothing she spoke with some impatience.

"You entertained your visitor in new style, Kate. Isn't the garden rather a cold reception-room?"

"Mr. Drewit would not come in," I said; and she rose to stir the fire, murmuring as she passed me:

"I do wish Nevil would go!"

Mr. Verner himself looked at me with a slightly scornful expression in his lips, and eyes, and raised brows. I suppose he thought—but it did not matter what he thought. He evidently intended to remain, and it was not in Edith's nature to wait for anything; so, having escaped to my room, I was not surprised that she followed me.

"Tell me quickly, Kate," she said, sinking into the easiest *fauveuil*. "I have left Nevil to aunt's tender mercies. Did you tell Edgar? Did he care?"

"Did he care! Oh! Edith!"

"What a reproachful tone! Poor boy, I suppose he did care; but it can't be helped, and I'm glad he knows!"

"He spoke of going to some friend in America."

"Best he could do, only I don't know how he is to get there, nor what he would do there, because it is useless to depend on friends when one hasn't any money. He can't have much, for his salary as secretary will not be very high, and he must dress well out of it, General Polwyn being in that matter as particular as a lady. Imagine that delicate, simple creature penniless in a strange country! He was never made for 'roughing it'; yet I wish he'd go! I rather dread a meeting between him and Nevil. Of course that is through reading that stupid book where one rival shoots the other. Do such things ever happen in real life?"

"Don't, Edith!" I said, with a recollection of Edgar's face.

She stood looking out at the darkening sky, perhaps thinking of the "sorrowful, splendid past" of which she had once told me; and though she did not love him, the thought that she had ceased to be his "fair ideal" must have pained her.

"You did not say why I had taken Nevil."

"No, I did not," I replied, briefly.

"That is right. Let Edgar believe that I love my fiancée, for I have a little pride yet, and would not be cast very low in the eyes of one who made an idol of me. His ideas are Quixotic, and he'd despise me if he knew I was selling myself. Keep that a secret from Edgar, and from—from everyone!"

"Edgar told me that all he would say was that he forgave you. He did not say one harsh word of you."

"Oh, Kate, if he goes to ruin, I shall be answerable for it. If he stays here there will be a collision between him and Nevil, for my dear lover always insulted him underhandedly. But why should I trouble?"

"'Tis little use our sighing;

Not all the tears we shed  
Will give strength to the dying,  
Will call to life the dead."

I shall take things as they come."

With these words she left me to continue the reverie she had interrupted, the subject of



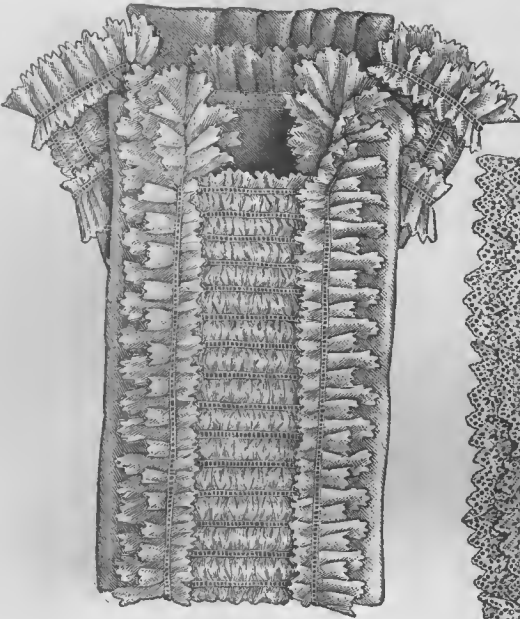
NO. 1.—CHEMISE.



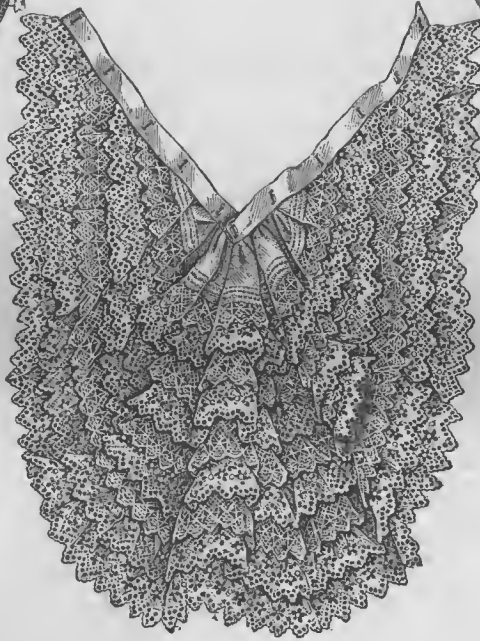
NO. 2.—PETTICOAT.



NO. 3.—CHEMISE.



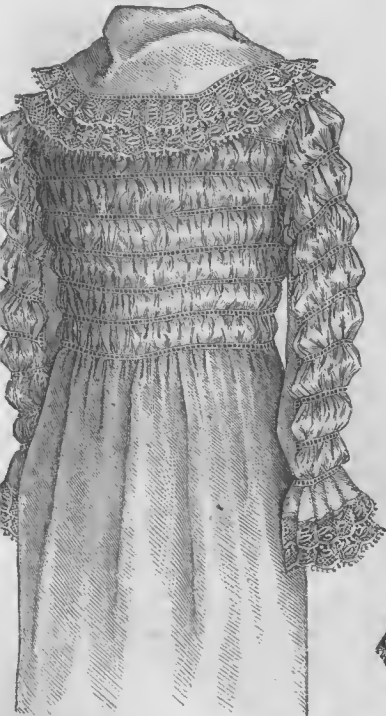
NO. 4.—NIGHTDRESS.



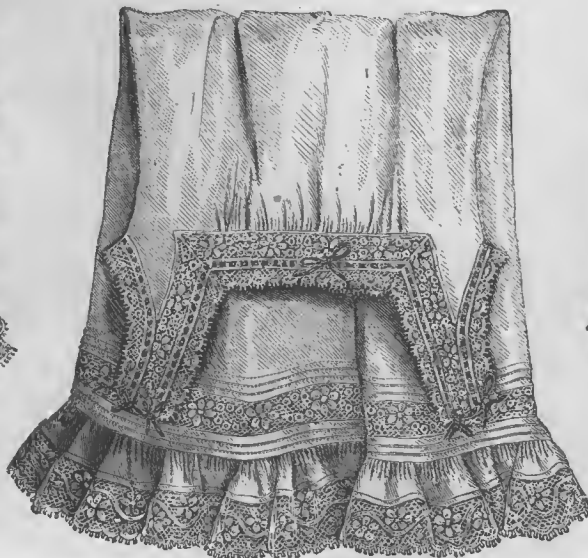
NO. 5.—BALAYEUSE FOR NO. 2.



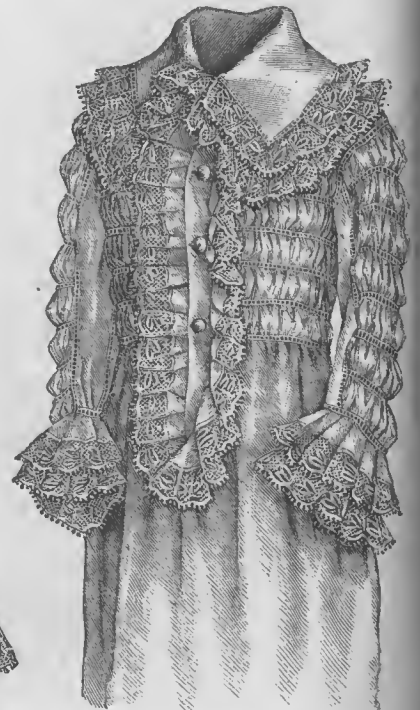
NO. 6.—NIGHTDRESS.



NO. 7.—NIGHTDRESS.

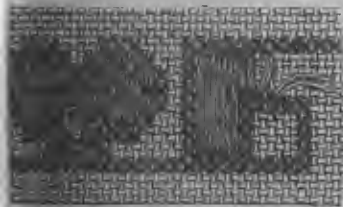


NO. 8.—CHEMISE.

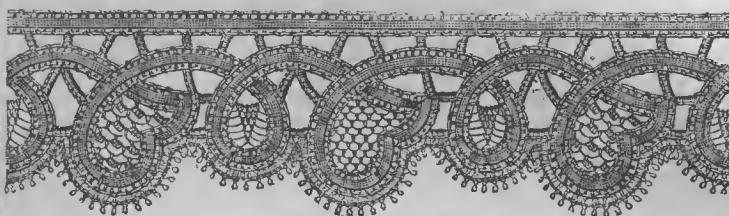


NO. 9.—FRONT OF NO. 7

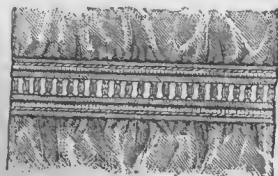




NO. 1.—DETAIL OF NO. 10.



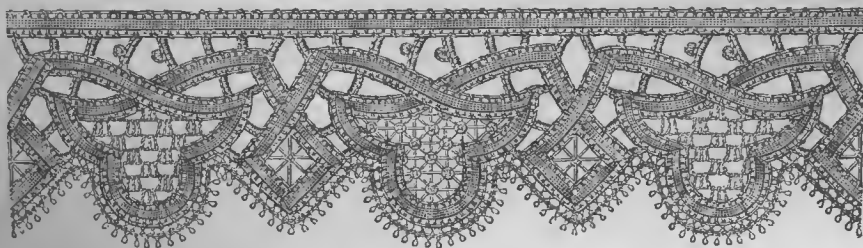
NO. 2.—POINT LACE.



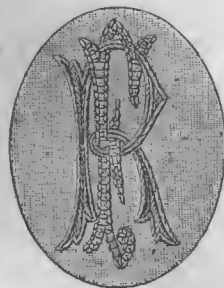
NO. 3.—INSERTION FOR UNDERLINEN.



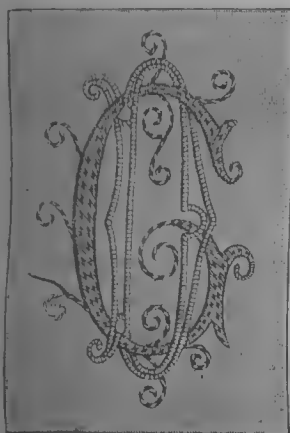
NO. 4.—MONOGRAM (H.A.)



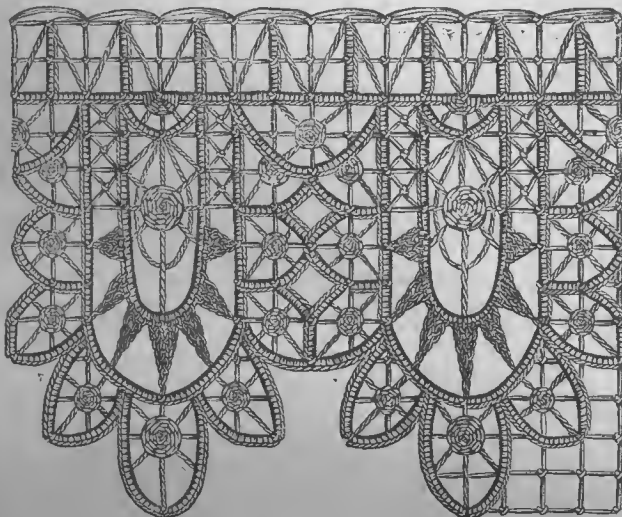
NO. 5.—POINT LACE.



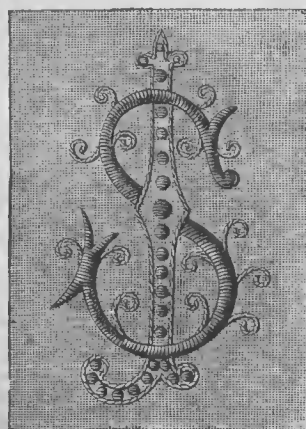
NO. 6.—MONOGRAM (F.R.)



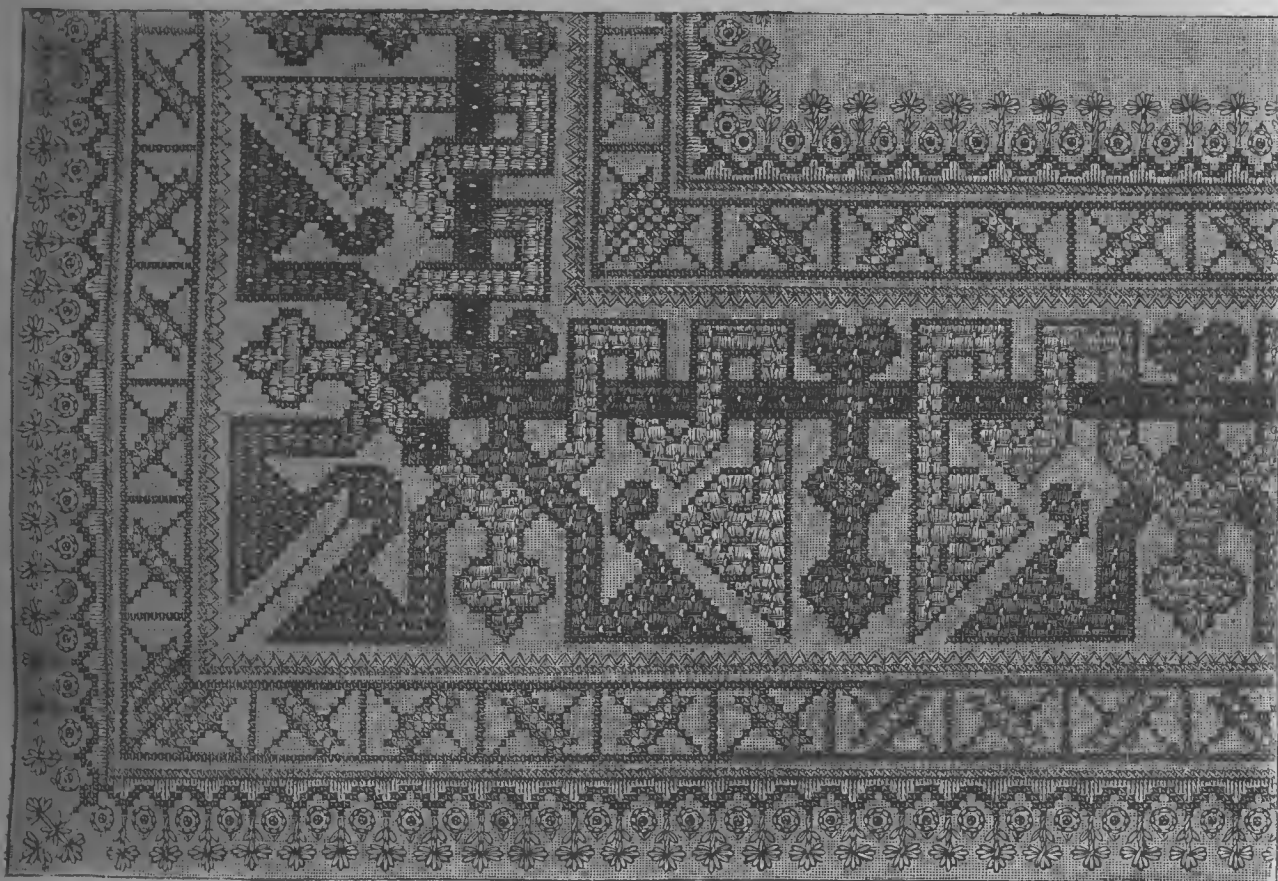
NO. 7.—MONOGRAM (D.G.)



NO. 8.—LACE: GUIPURE NETTING.



NO. 9.—MONOGRAM (J.S.)



NO. 10.—BORDER AND CORNER: EMBROIDERY.



## PARIS FASHIONS.

Soft colours harmoniously combined and blended are the distinguishing features of this spring's fashions. Shot silks, shaded stripes, and indistinct plaids running into each other are among the most popular materials.

In silks, those of the satin style are still the favourites; they are made light and soft for summer wear, striped, brocaded, printed, shot or plain. One of the prettiest fabrics of this kind is Parisienne, a light, soft, satin-like silk, of which lovely costumes are made, combined with gauzes very finely striped with gold or steel; these toilets, at once elegant and sober, are selected by ladies of taste.

Brocaded satins, in floral patterns, very slightly outlined with gold or steel upon a ground shot nastic, pale salmon, or buff and white, are used for the train, tablier, or panels of rich toilets. Shaded stripes, in either dark or light colours, are employed for all the trimmings, scarfs, facings, flutings, &c., of dresses, the greater part of which is of some plain fabric of the tint which prevails in the stripes.

Some of these striped fabrics, the handsomest, are double-faced. Thus, on one side there is a garnet-coloured stripe alternating with a lighter stripe, itself covered with hair-stripes; upon the opposite side, one currant-red stripe alternates with one composed of maize and garnet-coloured streaks. Thus, with two fabrics, one plain and one striped, it becomes possible to arrange so that it appears that three different materials are used for the same costume.

Light printed satins are also much in vogue. Over dark grounds are thrown masses of self-coloured foliage, scarabæi, large flies, &c.; upon others the patterns are altogether indistinguishable, in a multitude of dull tints, enlivened by a few touches of old-gold or deep red. They are employed in the same way as the striped fabrics, in combination with self-coloured, plain, or shot silks. The latter are most beautiful and varied this spring, of all the colours of the rainbow—garnet; pale ruby shot with green or violet; blue shot with pink; rose-coloured shot with lilac; greenish blue; Egyptian turquoise, the softest of shades. Great taste and tact are necessary in the selection of such materials.

Dinner and visiting toilets are made of printed or brocaded satin, combined with self-coloured surah. The dress front, including both bodice and skirt, is shirred, puffed, or finely fluted. The bodice, of the figured material, opens in front. The basque is short, and slanted off over the hip and lengthened behind into coat lappets. For very dressy toilets, to wear at weddings and so on, this basque comes down into a deep train at the back. Pinked-out ruches are much used as trimmings.

Bridesmaids'-dresses are generally made with round skirts. They are of pink, blue, or cream-coloured surah, trimmed with embroidery and white lace, and are simply ornamented at the back with a puff bow, the ends of which fall over the skirt. The semi-open bodice is trimmed with a profusion of narrow white lace, describing a fieu, finished into points at the waist-line. Miniature bows are added here and there with more caprice than symmetry.

Pongee is also very fashionable for spring costumes, and is prettily trimmed with Hamburg embroidery.

In washing materials, it appears that satens and cambrics are more popular this season than linens and muslins. The new satens are in soft, light colours, such as maize, salmon, lavender, pale buff, and so on, with small patterns in white and floral, or plaid borders for the trimmings.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 296.

## No. 1.—CHEMISE.

This chemise is of very fine longcloth, trimmed with insertion lace and puffs of nainsook; a narrow ribbon is run through the insertion, and is tied on the shoulders.—Price of pattern of chemise, trimmed, 60c.; flat, 25c.

## Nos. 2 AND 5.—PETTICOAT, WITH TRAIN.

The petticoat is of longcloth, and is trimmed with alternate embroidered and lace flounces; it is suitable to be worn with a short or trained dress. The balayuse, which is independent, is shown in No. 5, and is buttoned to the petticoat under the bottom flounce.—Price of pattern of petticoat, trained, 60c.; flat, 25c.

## No. 3.—CHEMISE.

The chemise is of fine linen; it is trimmed

with embroidery and puffs of nainsook; a narrow ribbon is run through the embroidery.—Price of pattern of chemise, trimmed, 60c.; flat, 25c.

## No. 4.—NIGHTDRESS.

The nightdress is of very fine longcloth; the front is trimmed with puffs of nainsook, divided by narrow insertion, and a pleated frill that is cut in scallops and buttonholed at the edge.—Price of pattern of nightdress, trimmed, 60c.; flat, 25c.

## No. 5.—See No. 2.

## No. 6.—NIGHTDRESS.

The nightdress is of fine twilled longcloth; the front, collar, and cuffs are embroidered with blue ingrain cotton.—Price of pattern of nightdress, trimmed, 60c.; flat, 25c.

## Nos. 7 AND 9.—NIGHTDRESS.

This nightdress is suitable to be made in very fine longcloth or washing silk, which is now much used for underlinen; the puffs are divided by the narrow insertion shown in Illustration 3 of the Fancy-work page; the collar, cuffs, and front are trimmed with Valenciennes lace.—Price of pattern of nightdress, trimmed, 60c.; flat, 25c.

## No. 8.—CHEMISE.

This chemise is of white washing silk; the top is trimmed with insertion and lace, and the bottom with a gathered flounce, edged with lace insertion and tucks.—Price of pattern of chemise, trimmed, 60c.; flat, 25c.

## No. 9.—See No. 7.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Letter replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 297.

## Nos. 1 AND 10.—BORDER AND CORNER: EMBROIDERY.

This design will make a handsome border for a table or sideboard cloth; it is suitable to be worked on crash, linen, Roman satin, plush, or velvet, with ingrain cotton, crewels, or embroidery silk; it is worked in long and cross stitches. When the threads of the material to be worked upon cannot be counted, it is best to tack canvas evenly upon the material, work over it, and draw the threads of the canvas away when the work is finished. The mode of so doing, and detail of stitches employed, are shown in No. 1. The design is worked by counting. The design worked in silk on congress canvas will be pretty for antimacassars.

## No. 2.—POINT-LACE.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Prices upon application. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

MATERIALS REQUIRED FOR ONE YARD: 5 yards of braid, 2 yards of pearl edge, and 1 skein of thread.

## No. 3.—INSERTION FOR UNDERLINEN.

This little insertion is intended to be placed between the puffs of cambric which are now so much used for trimming underlinen. It is made of a narrow band of fine linen with the threads drawn out in the centre and hem-stitched at each side; the edges are buttonholed. The puffs of cambric or nainsook must be whipped at the edges and sewn to the buttonhole insertion.

## Nos. 4, 6, 7, AND 9.—MONOGRAMS: EMBROIDERY.

These monograms are suitable for marking underlinen, handkerchiefs, &c. They may be worked either with white or coloured ingrain cotton in satin and cording stitch, or with coloured washing silk.

## No. 5.—POINT-LACE.

For purchasing materials and books of directions see description of No. 2.

MATERIALS REQUIRED FOR ONE YARD: 8 yards of braid, 2 yards of pearl edge, and 1 skein of thread.

## Nos. 6 AND 7.—See No. 4.

## No. 8.—LACE: GUIPURE NETTING.

This lace is suitable to be used for trimming petticoats of flannel or longcloth, or it may be used as a border for antimacassars, &c. Directions for working guipure netting will be found in our Guipure Netting Supplements, which were presented with Nos. 254 and 255 of this Journal, and are kept in print for the convenience of new subscribers.

## No. 9.—See No. 4.

## No. 10.—See No. 1.

## THE HOME.

## DINNER FOR TWELVE PERSONS.—MAY.

(Continued from page 287.)

MACEDOINE JELLY.—Ingredients: 2 oz Nelson's opaque gelatine, five lemons, 8 oz white sugar, one pint and a half of water, the whites of three eggs, and some fresh fruit.

How to use them: Soak the gelatine in the water for one hour, then add the juice of the lemons, the sugar, and the whites of eggs whisked in a little cold water; stir altogether gently over the fire until boiling, allow it to settle a few minutes, then pass through a flannel jelly-bag, pouring it back a few times until quite clear; procure some fresh fruit—such as a few grapes, a few cherries, strawberries, greengages, and one small apple cut in slices—place them in a jelly mould, and stand the mould in cold water; then pour some of the liquid jelly on the top, allow it to set, then fill the mould with the rest of the jelly; place away to set; when required for the table dip the mould in warm water for a few seconds, and wipe with a cloth and turn on a silver or glass dish before sending to table; place a little fresh fruit round the base of the jelly.

LEMON CHEESECAKE.—Line a small dish with puff-paste a quarter of an inch thick, then place a rim on the border of the dish with puff-paste of the same thickness; trim off the edges with a knife, and press the paste well from the centre of the dish towards the edges; then fill it with the following mixture: Into a stewpan place  $\frac{1}{2}$  lb butter, 6 oz powdered white sugar, three eggs, the grated rind and the juice of two lemons; mix well together, and stir gently over a clear fire until it boils; take the stewpan immediately off, and stand in a basin of cold water; when cold fill the cheesecake, and bake it in a warm oven until the crust is baked; send to table on a napkin.

RICE FLUMMERY.—Put into a stewpan one quart of milk, 6 oz white sugar,  $\frac{1}{2}$  oz isinglass, 4 oz ground rice; let these boil gently together half an hour, occasionally stirring; when cooked add a drop of essence of almonds, half a glass of brandy; colour half pink with cochineal, the other leave white; place one of the two in the bottom of a jelly mould, and when nearly cold turn in the other; when required for table turn out in the same manner as directed for the jelly.

WHEN Queen Charlotte ruled England's monarch, George III., she covered her queenly shoulders and those of her daughters with immense collars, and one of the new kerchief patterns reproduces them in all their glory. They may be made either of Alençon or Duchess lace, or of the more humble Mirecourt and have the merit of not increasing the wearer's apparent size.

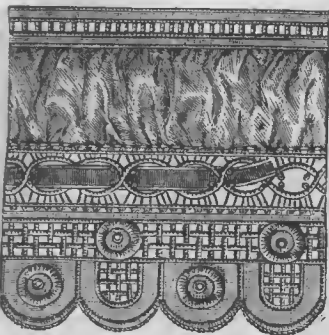
AN ERROR FOR LIFE.—Once wedded for life to an unworthy partner, an error has been made which will rob it of all sweetness or possibility of joy. Let the young think of this, and let them walk carefully in a world of snares, and take heed to their steps, lest in the most critical event of life they go fatally astray. But here we must guard against another error. Many people think they have made a mistake in marriage, when the mistake is only in their own behaviour since they were married. Good husbands make good wives, and good wives make good husbands; and the scolding and intemperate, or slatternly partner, often has but himself or herself to blame for the misery that clouds the life and desolates the home. Multitudes who feel that their marriage was a mistake, and who make their existence a lifelong misery, might, by a little self-denial, and forbearance, and gentleness, and old-time courtesy, make their home brighter like the gates of Eden, and bring back again the old love that blessed the happy golden days gone by. And what sweeter mission in life than that of reclaiming the weak and sinful!



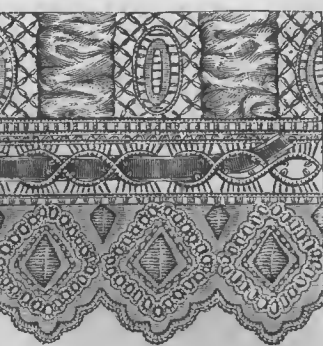
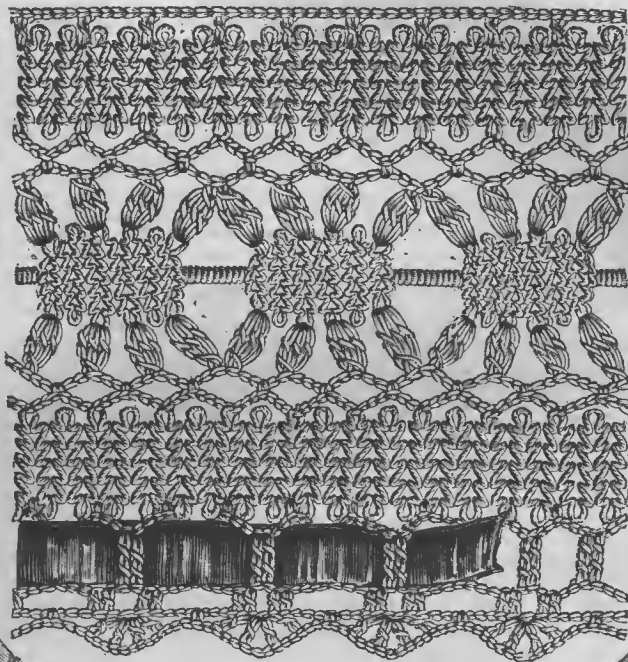
NO. 1.—EVENING-DRESS.

NO. 2.—RECEPTION-DRESS.

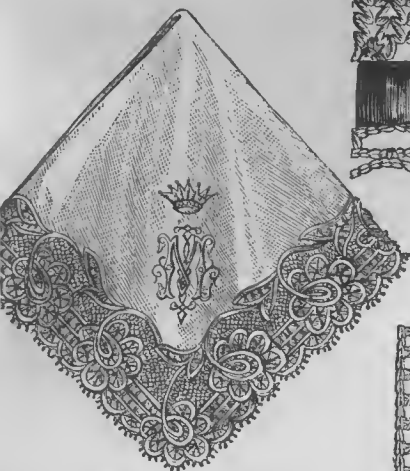




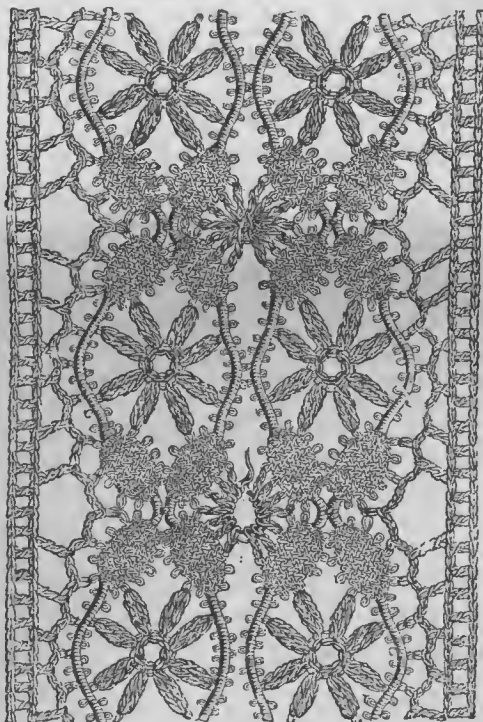
NO. 1.—TRIMMING FOR UNDERLINEN.



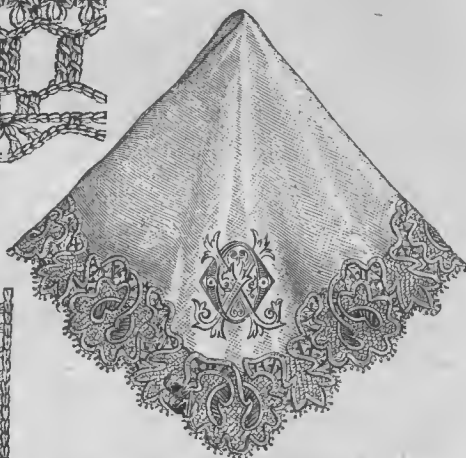
NO. 2.—TRIMMING FOR UNDERLINEN.



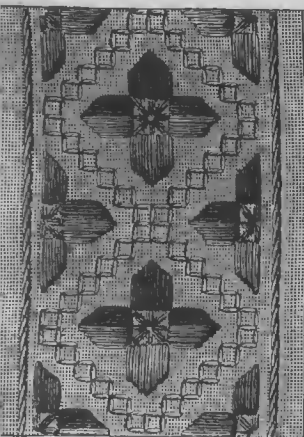
NO. 3.—POCKET-HANDKERCHIEF WITH POINT LACE BORDER.



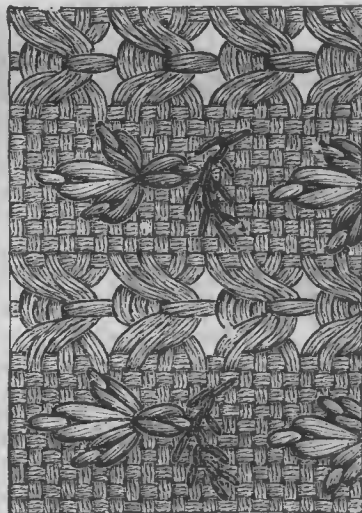
NO. 7.—INSERTION: CROCHET AND FANCY BRAID.



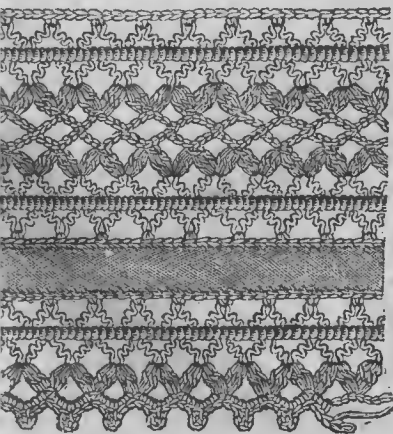
NO. 5.—POCKET-HANDKERCHIEF WITH POINT LACE BORDER.



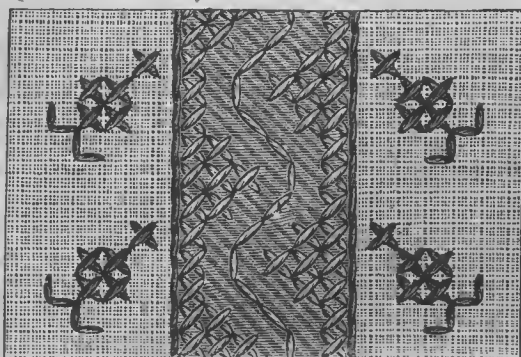
NO. 6.—BORDER: EMBROIDERY.



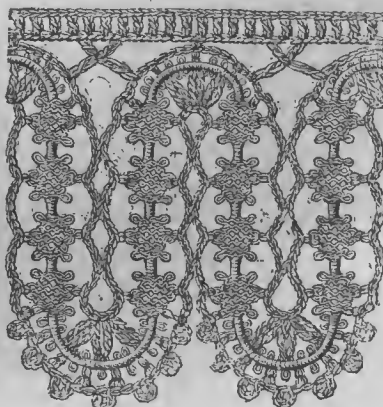
NO. 8.—BORDER: DRAWN THREADS AND EMBROIDERY.



NO. 9.—TRIMMING: CROCHET, FANCY MIGNARDISE, AND TAPE.



NO. 10.—STRIPE OR BORDER: CROSS-STITCH.



NO. 11.—TRIMMING: CROCHET AND FANCY BRAID.



## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

### DESCRIPTION OF No. 17 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress of heliotrope cashmere; mantle of otter-coloured satin, trimmed with black lace and lined with sarsnet matching the colour of the dress; broad bows of satin ribbon ornament the back of mantle. Tuscan bonnet, trimmed with white lace and satin ribbon; parasol of painted satin.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Visiting-dress of silver-gray surah. Bonnet of the same, trimmed with red satin ribbon; visite of satin merveilleux, trimmed with pleatings of the same and beaded lace. The full-size pattern of visite will be found on the back of Gigantic Supplement.

**THIRD FIGURE.**—Reception-dress of pink coral-coloured summer satin; the tunic opens over panels of garnet velvet, laced over with silk cord; the pointed bodice is trimmed with lace and bows of velvet to match the panels.—Price of patterns of complete dress, trimmed, \$1.50. Bodice, trimmed, 60c.; flat, 25c. Tunic, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Garden-party Dress of pale blue summer satin; plastron of white and gray printed satin; visite of satin merveilleux, with crosswise folds and embroidered trimming of the same. Bonnet of the same material as the dress, trimmed with lace and unmounted pink geraniums.—Price of pattern of dress, trimmed, \$1.50. Visite, trimmed, 80c.; flat, 25c.

**FIFTH FIGURE.**—Walking-costume of serpent-green Indian silk, with mantle of the same material, embroidered with a darker shade. Indian silk bonnet, trimmed with a bunch of poppies.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Reception-dress.—Trained skirt of pink faille, arranged in puffs behind and gathered in front; corsage of silk brocade, with the sides extended to form panels.—Price of patterns of complete dress, trimmed, \$1.80.

**SEVENTH FIGURE.**—Afternoon-dress of silver-gray llama; long waistcoat of Bayadère striped silk.—Price of patterns of complete dress, trimmed, \$1.60. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Dinner-dress.—Jersey bodice of floral heliotrope faille; tunic of plain satin, cut in long tabs displaying a puffed skirt of white Runchunder silk, trimmed with satin kiltings; Mechlin lace surrounds the oval neck and elbow-sleeves.—Price of patterns of complete dress, trimmed, \$1.80. Jersey bodice, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Walking-dress of tan-coloured cashmere; jacket of material with a twilled woollen ground and satin stripe, froggings of tan-coloured silk cord, and barrel-shaped tortoiseshell buttons. Tuscan bonnet, trimmed with tan-coloured surah and a bunch of pink roses. Japanese sunshade.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

**TENTH FIGURE.**—Walking-dress for Little Girl from Seven to Nine Years of Age.—The dress is of white twilled longcloth, trimmed with embroidery and bows of ruby satin ribbon. Rice-straw hat, trimmed with ruby ribbon.—Price of patterns of dress, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress for Little Girl from Five to Seven Years of Age.—The dress is of iris-coloured zephyr cloth; fichu, revers, and cuffs of striped twilled cotton. Dunstable straw hat, trimmed with iris ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Walking-dress of cinnamon-coloured cashmere, with robings of broché; mantle of black satin merveilleux, trimmed with bows of wide ribbon and lace. Chip bonnet, trimmed with cinnamon-coloured satin.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Walking-dress of bronze-green cashmere; mantle of otter-brown diagonal, trimmed with deep bindings of satin and silk embroidery. Tuscan bonnet, trimmed with bronze-green satin and gilded lace.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Walking-dress of satin-striped beige, biscent, and golden brown; it is trimmed with pipings of satin of the darkest shade; the sleeves of the mantle are lined with satin. Tuscan bonnet, trimmed with brown satin and white ostrich feathers; parasol of painted satin, trimmed with lace.—Price of pat-

terns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Mantle, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Walking-dress for Young Lady from Nine to Eleven Years of Age.—The skirt, revers, cuffs, waistcoat, and pockets are of chintz sateen; the long jacket and kiltings of ruby sateen. Rice-straw hat, trimmed with ruby ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Walking-dress of mineral-blue nun's cloth, trimmed with kiltings of satin and bows of ribbon. Fancy straw bonnet, trimmed with a wreath of pink dog-roses and foliage.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Mantle, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress for Young Lady from Eight to Ten Years of Age.—Skirt of Dresden blue cashmere; long jacket of silk-figured cashmere, scarf of tussore, ornamented with loops of satin ribbon. Tuscan hat, trimmed with a bright-coloured wing.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Walking-dress for Young Lady from Ten to Twelve Years of Age.—Long jacket and double kilted skirt of pale pink veiling; fringed tunic of striped muslin-delaïne. Rice-straw hat with apple-blossoms.—Price of pattern of complete dress, trimmed, 80c.; flat, 30c.

**NINETEENTH FIGURE.**—Walking-dress.—The skirt is composed of kiltings of black and bronze-green satin; tunic of bronze-green cashmere; mantle of black serge silk, trimmed with beaded lace and bows of white satin ribbon. Tuscan hat, trimmed with bronze-green satin and fern-leaves.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress of slate-coloured cashmere; mantle of mastic diagonal, trimmed with silk and bead embroidery and brandebourgs of plaited braid. Straw bonnet, trimmed with satin of the same colour as the dress and bouquets of pink roses with foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

### DESCRIPTION OF COLOURED SHEET.

#### DESIGNS FOR DOILYS: EMBROIDERY.

Full directions for tracing and working will be found in our Crewel Work Supplement, which was presented gratis with the April Part for 1877. We have had so many applications from subscribers for the coloured sheet of floral doilys, published some time since, which has long been out of print, that at the request of many subscribers we have prepared this sheet, which is printed from the worked doilys, and will be found very easy to copy, even by those ladies who are not yet adepts at embroidery. The designs may be worked with washing embroidery silk or with fine or coarse crewels. On fine doilys the washing embroidery silk has a really beautiful effect.

### THE GIGANTIC SUPPLEMENT

#### CONTAINS

A Full-size Pattern for Visite for Ladies; a beautiful Border in Applique for Portières, Curtains, &c.; a Border for Bed-quilts; and several Designs for Bed Draperies, &c.

### PARIS FASHIONS.

The most popular of washing materials this season in Paris is sateen, or, as it is called here, satinette. The best quality of this, known as satinette foulard, so much resembles Indian silk foulard as to be mistaken for it at first sight. There are a variety of patterns—Persian, Egyptian, Pompadour, Bayadère stripes, tiny checks, plaids in blended colours, &c., multi-coloured, over grounds of soft gray, buff, or pale salmon colour. Skirts can be had ready made of satinette foulard, very prettily draped and trimmed with cream lace. Material to match is to be had for the bodice, which is made to fit the figure; but it is a great point to have the skirt ready made in a new and pretty way. The skirt is now, in fact, the most important part in a costume. There are no longer distinct polonaises, tunics, or double skirts, but trimmings and draperies are applied on to the skirt itself; so that a number of different models are produced. A few rules, however, apply to all the new *confections*. The skirt is invariably narrow and tied back. There is a draped tournure behind, and the skirt-front is much trimmed. As for the bodice, it is nearly always made with basques, peaked, rounded, or square, and,

generally speaking, finished with some sort of collar or facings.

Besides satinettes, we notice among the new washing materials percale foulard, and percale taffetas, both very silky-looking cotton goods; foulard d'Alsace, in pretty Pompadour designs; and twilled cretonne in a variety of small patterns. All these fabrics are to be had both figured and plain for summer costumes. We will describe a few:

A costume of olive-coloured satinette has a jacket-bodice trimmed down the fronts with bands of figured satinette, and with a collar and sleeve-facings of the same. The skirt has three pleated flounces, each with a figured border round the edge; in the upper part a drapery, very narrow in front, where it crosses just below the basque, deeper and gathered over the hips, and continued behind into a draped tournure.

Another costume is of percale foulard, in a pretty new Egyptian pattern in shades of dark blue, brown, and old-gold, relieved by a few touches of deep red over a grayish-blue ground. The bodice has a deep square basque, but is finely pleated over the fronts and confined round the waist with a band. Collar, cuffs, and pipings of dark blue percale; five gathered flounces are superposed down the front of the skirt and piped with red. Behind full but narrow draped tournure of the same.

Again, a costume of pointed cretonne in a moth-coloured floral pattern, over a pale salmon ground, has a basque bodice, finely pleated down the middle of the front and back. Skirt-front trimmed with one deep flounce at the foot, and five small ones above it; draperies simulating an open tunic are turned back on each side and form the tournure at the back.

Costumes of fancy woollen materials are made much in the same style, but perhaps more simply. Travelling and walking dresses have one deep fluting round the bottom, with one tiny one underneath—this is very often of satin or surah. Two scarfs are pleated and crossed over the front and loosely tied behind into a bow and ends. The bodice is a jacket either single or double breasted, but generally has some sort of facings. In many cases a belt is worn over the basque.

Not a few of the latest models have the bodice and draperies of woollen material, and only the foot of the skirt trimmed with surah or satin; the collar and facings of the bodice are also of the same. This is also the case with self-coloured materials, and figured or striped ones; the latter are used for trimming, while the foundation of the dress is self-coloured.

#### DESCRIPTION OF

### FASHION ENGRAVINGS, Page 312.

#### No. 1.—EVENING-DRESS.

The skirt and bodice are of heliotrope faille; the bodice is bound with satin, and is embroidered with gold; tunic and sleeves of cream-coloured lace; muff of lace and loops of heliotrope ribbon.—Price of patterns of complete dress, trimmed, \$1.80. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

#### No. 2.—RECEPTION-DRESS.

The skirt is of olive satin, trimmed with a pleating of satin and loops of chenille; the drapery and jacket are of lie-de-vin satin; the stand-up ruffle and cuffs are of cream embroidered satin; ruffles of lace.—Price of patterns of complete dress, trimmed, \$1.80. Jacket-bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

#### DESCRIPTION OF

### FANCY-WORK ENGRAVINGS, Page 313.

#### Nos. 1 AND 2.—TRIMMINGS FOR UNDER-LINEN.

These trimmings are composed of embroidery, insertion, and puffings of nainsook muslin; the muslin is whipped at the edge, and is sewn to the embroidery; a narrow ribbon is run through the insertion.

#### No. 3.—POCKET-HANDKERCHIEF WITH POINT LACE BORDER.

A quarter of the border for this handkerchief

in the full size will be found on the back of the Gigantic Supplement.

In the United States and Canada materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York P.O. Box 3527. Prices upon application. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

**MATERIALS REQUIRED FOR THE BORDER:** 13½ yards of point braid, 3½ yards of pearl edge, two skeins of thread.

#### No. 4.—TRIMMING: CROCHET AND FANCY GIMP.

This trimming is suitable to be used as a stripe for antimacassars, inserted between other stripes of embroidered satin or ribbon.

For the 1st Row of centre: Three trebles into the first picot on a medallion of gimp; keep the top loop of each on the hook, and draw through all together; five chain, pass over one picot, and repeat from the beginning of the row twice more, three trebles into next picot. Repeat from the beginning of the row.

2nd Row: One double into centre of five chain of last row, three chain; take a length of straight gimp, one single into a picot, three chain. Repeat from the beginning of the row, passing over one picot of the gimp.

The other side is worked in the same way.

For the edge:—

1st Row: One double into the gimp between two picots, six chain, pass over two picots, and repeat.

2nd Row: One double treble into each of the two centre stitches of six chain, four chain. Repeat.

3rd Row: One half treble into each of the two first stitches of four chain, seven chain, one half treble into each of the third and fourth of next four chain, one chain. Repeat from the beginning of the row.

4th Row: Four trebles, each separated by two chain, into the stitch between the half trebles of last row, two chain, one double into fourth of seven chain, two chain. Repeat from the beginning of the row.

For the heading: One double between two picots of gimp, four chain, pass over two picots, and repeat.

#### No. 5.—POCKET-HANDKERCHIEF WITH POINT LACE BORDER.

A quarter of the border for this handkerchief will be found on the back of the Gigantic Supplement.

For purchasing materials and supplements of directions for working, see No. 3.

**MATERIALS REQUIRED FOR THE BORDER:** 10½ yards of point braid, 4 yards of pearl edge, and two skeins of thread.

#### No. 6.—BORDER: EMBROIDERY.

This border is in long and cording stitches. It is suitable to be worked round table-covers, or it may be used for trimming children's washing dresses.

#### No. 7.—INSERTION: CROCHET AND FANCY BRAID.

This pattern is suitable to be used as a stripe for antimacassars, &c., inserted between other stripes of embroidery, ribbon, &c.

For the centre: One treble into the second, third, and fourth picots on a medallion of braid (keep the top loop of each treble on the hook), one treble into the fifth picot and second picot on the next medallion together, one treble into each of three next picots; take another length of braid and work in the same way as described on two medallions, keep all the loops on the hook (see design), and draw through all together; fasten the cotton firmly at the back of the cloth; the picots in the centre of the bar of mignardise must be joined with a needle and cotton.

2nd Row: For the stars: On the other side of braid work two double trebles into the fifth picot on a medallion, keep the top loop of each on the hook, and draw through both together (as all the double trebles are worked in this way we shall not repeat the directions); pass over two picots, two double trebles into the next, pass over four picots, two double trebles into the next, pass over two picots, two double trebles into the next; take another length of braid, and work up to it the second half of star as directed for the first; fasten the cotton off at the back of the work; fasten the two short bars between the medallions together with a needle and cotton.

For the edge:—

1st Row: One double into two picots together over the short bar (see design), three chain, pass over one picot, one double into the next, four chain, pass over one picot, one double into the

next, five chain, pass over two picots, one double into the next, four chain, pass over one picot, one double into the next, four chain, pass over one picot, one double into the next, five chain, pass over two picots, one double into the next, four chain, pass over one picot, one double into the next, four chain. Repeat from the beginning of the row.

2nd Row: One double treble into the first four chain of last row, two chain, one treble into the centre of next four chain, three chain, one half treble into the centre of next four chain, three chain, one half treble into centre of next four chain, three chain, one treble into centre of next chain, two chain, one double treble into centre of next chain, three chain. Repeat from the beginning of the row.

3rd Row: One treble separated by one chain into every other stitch of last row.

The other side is worked the same way.

#### No. 8.—BORDER: DRAWN THREADS AND EMBROIDERY.

This border is suitable for ornamenting antimacassars of Java canvas. The long-stitches are worked with Berlin wool.

#### No. 9.—TRIMMING: CROCHET, FANCY MIGNARDISE, AND TAPE.

Three trebles into a picot of fancy mignardise; keep the top loop of each on the hook, and draw through all together (as all the trebles are worked in this way we shall not repeat the directions), five chain, three trebles into the same picot. Repeat from the beginning of the row.

2nd Row: Take another length of mignardise, and work upon it as described for the first row, join to the first row by working one single into the third of five chain when working the corresponding stitch of second row.

To join the mignardise to the tape, work three doubles into the edge of tape, one double into a picot of mignardise. Repeat for the entire length. Join another length of mignardise to the other side of the tape in the same way.

For the edge:—

1st Row on the other side of mignardise like the first row described.

2nd Row: Three double under five chain, three chain, three double under same five chain. Repeat to the end of row.

For the heading, one double into a picot on the other side of the trimming, three chain. Repeat from the beginning of the row.

#### No. 10.—STRIPE OR BORDER: CROSS-STITCH.

This design is intended to be used as a trimming for the now fashionable washing-dresses of striped cambric; the stitches are worked in ingrain cotton or crewel.

#### No. 11.—TRIMMING: CROCHET AND FANCY BRAID.

Commence by working one single separated by one chain into each of seven picots at the top of scallop, four chain, pass over two picots, one double into the first picot of medallion, four chain, one double into two picots together, \* seven chain, one double into two centre picots of next medallion together, repeat from \* twice more, two chain, pass over one picot of medallion and two of mignardise, two double trebles into the next, keep the top loop of each on the hook, and draw through both together; the other double trebles are worked in the same way; pass over two picots, two double trebles into the next, pass over two picots, two double trebles into the next, two chain, pass over two picots, one double into the two centre picots on medallion together, \* three chain, one single into fourth of seven chain last worked (see design), three chain, one double into two centre picots of next medallion together, repeat from \* twice more, three chain, one double into next picot, four chain, pass over two picots, and repeat from the beginning of the row.

For the heading:—

1st Row: One cross double treble at the top between two scallops (see design); it is worked thus: work as for a double treble under the four chain, work off half the loops, work a treble under the four chain on the other scallop (see design), work off all the loops, two chain, one treble into the centre of cross double treble, seven chain, one double into the double above the centre of cluster of double trebles, seven chain. Repeat from the beginning of the row.

2nd Row: One treble separated by one chain into each alternate stitch of last row.

For the edge: On the other side of braid one double into the two centre picots together of the last medallion at the side of scallop, three

chain, one double into first picot, four chain, one double into first, pass over one picot, one double into the next, \* five chain, one double into the second, pass over one picot, one double into the next, repeat from \* four times more, four chain, one double into the first, pass over one picot, one double into the next, four chain, one double into two next picots together, \* seven chain, one double into two centre picots on next medallion together, repeat from \* twice more, one chain, pass over one picot of medallion and two of the mignardise together, two double trebles into the next, pass over two picots, two double trebles into the next, pass over two picots, two double trebles into the next, one chain, pass over three picots, \* one double into two centre picots together on next medallion, three chain, one single into fourth of seven chain, three chain, repeat from \* twice more, then repeat from the beginning of the row.

## THE HOME.

### COOKERY.

**HOT CRAB.**—Carefully pick out the inside of the crab and the large claws and mince them, mixing them thoroughly and seasoning with cayenne pepper and salt. Rub up a teaspoonful or rather less of good curry powder in a little cold gravy or cream, or equal proportions of both, and mix these with the crab, adding a teaspoonful of Chili vinegar and some finely-grated breadcrumbs; clean out the shell very carefully, and place the mixture in it, sifting breadcrumbs over, add a little butter, and then brown it well with a salamander.

**BAKED HALIBUT, CREOLE STYLE.**—Put a halibut steak weighing about a pound in the middle of a pan; sprinkle it with salt and a little onion chopped fine; then spread with tomato enough to cover the fish; next cover with breadcrumbs. Add a little butter and salt, then garnish the dish with more tomatoes, and bake twenty minutes.

**MUTTON COLLOPS.**—Cut some very thin slices from a cold leg or the clump end of a loin of mutton; sprinkle them with pepper, salt, pounded maco, minced savoury herbs, and minced shallot; fry them in butter, stir in a dessertspoonful of flour, add half a pint of gravy and one tablespoonful of lemon-juice; simmer very gently for about five or seven minutes, and serve immediately.

**STEWED SWEETBREADS.**—Trim some sweetbreads and soak them in warm water till quite white, blanch in boiling water, and then put them in cold water for a short time. When cold dry them, and put them in some well-flavoured white stock; stew for half an hour; beat up the yolks of two or three eggs with some cream, a little finely-minced parsley and grated nutmeg, pepper and salt to taste. Add this to the sauce, put it on the fire to get quite hot, dish the sweetbreads, pour the sauce over, and serve.

### HOUSEHOLD.

**TO MAKE THE COLOURS STAND IN WASHING LISEE THREAD AND DELICATE COTTON HOSE.**—Turn the stockings right side out, and wash in a lather of lukewarm water and white Castile soap; then wash the wrong side. If very much soiled two waters will be required. Rinse in lukewarm and then in cold water; dry as soon as possible by heat, not by sun. It is better not to iron them, but when nearly dry, smooth and pull them into shape by hand.

**STAINS.**—Remove ink-stains from carpets with milk, and afterwards wash with fine soap, a clean brush, and warm water. For grease spots use powdered magnesia, fuller's earth, or buckwheat. Sprinkle on the spot, and let lie until the grease is absorbed; renew the earth, magnesia, or buckwheat until all the grease is removed. Time and patience will in this way remove the worst of grease spots.

**BACKBITING.**—The longer I live, the more I feel the importance of adhering to the following rules, which I have laid down for myself in relation to such matters:—(1st) To hear as little as possible what is to the prejudice of others. (2nd) To believe nothing of the kind till I am absolutely forced to it. (3rd) Never to drink into the spirit of one who circulates an ill report. (4th) Always to moderate, as far as I can, the unkindness which is expressed towards others. (5th) Always to believe that if the other side were heard, a very different account would be given in the matter.—*Rev. C. Simon.*



NO. 1.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NO. 2. MORNING-CAP.



NO. 6.—VISITING-DRESS.



NO. 3. MORNING-CAP.



NO. 4.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



NO. 5.—OVERCOAT FOR BOY FROM FIVE TO SEVEN YEARS OF AGE.



NO. 7.—ULSTER FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 8.—PETTICOAT.



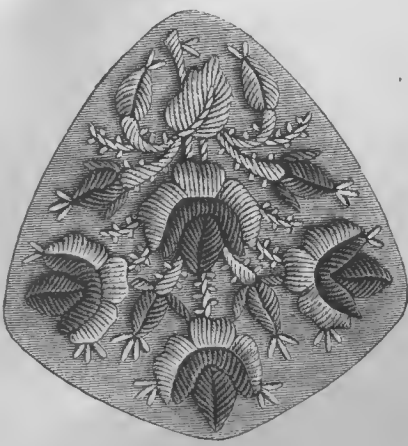
NO. 9.—WALKING-DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

NOS. 10 AND 11.—WALKING-DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.



NO. 12.—WALKING-DRESS.

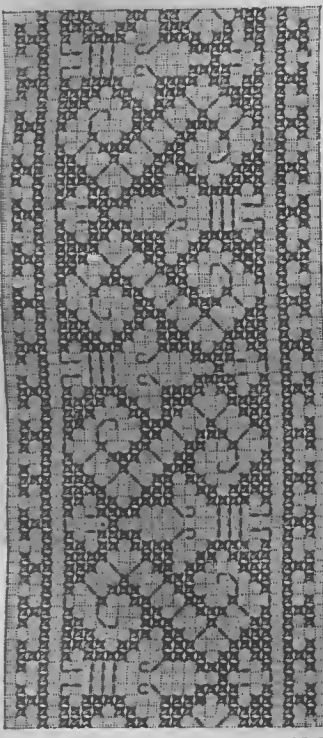




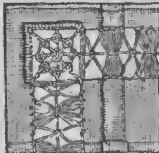
NO. 1.—EMBROIDERY FOR NO. 3.



NO. 3.—SHOE WITH EMBROIDERED TOE.



NO. 7.—BORDER: CROSS AND ITALIAN STITCH.



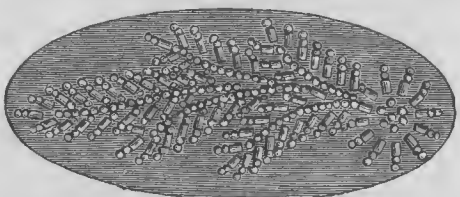
NO. 8.—CORNER: DRAWN THREADS.



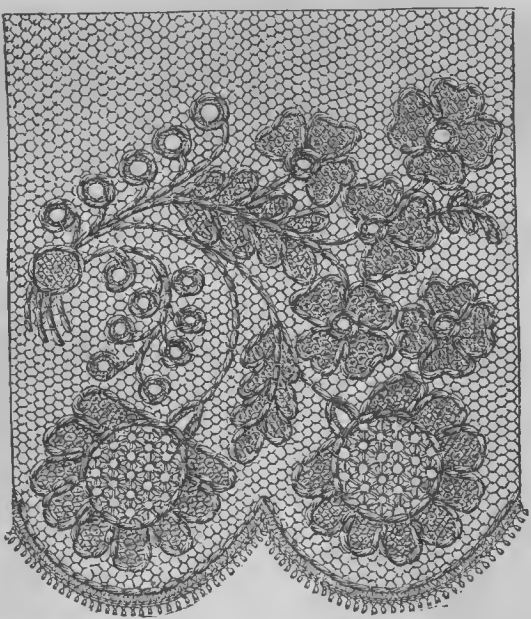
NO. 12.—BORDER: DRAWN THREADS.



NO. 4.—CHEVAL-SCREEN.



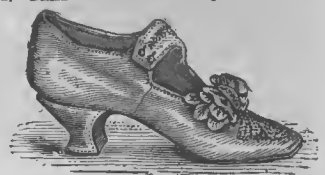
NO. 6.—STRAP FOR NO. 5.



NO. 9.—LACE: DARNED NET.



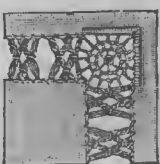
NO. 2.—BEAD DESIGN FOR NO. 5.



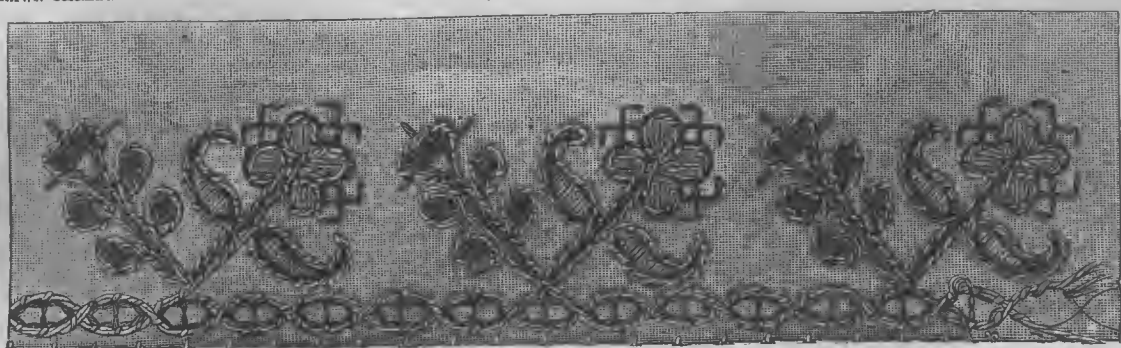
NO. 5.—SHOE WITH BEADED TOE.



NO. 10.—BORDER: EMBROIDERY.



NO. 11.—CORNER: DRAWN THREADS.



NO. 13.—BORDER: EMBROIDERY.



NO. 14.—BORDER: DRAWN THREADS.

## PARIS FASHIONS.

It will perhaps be useful at this time of the year to give a few hints upon various details of summer fashions. To wear in fine weather, even out of doors, fashion favours semi-high shoes, laced or buttoned over the instep. To be in good taste, however, such shoes should not exhibit the various fancies which are adopted for those meant to wear at home; they should be of plain kid, at most stitched with white silk. It is the same with hose. One certainly wears coloured silk stockings, but there are colours which one should never wear to walk on foot in the streets. Need we say that among these are red, pink, or ciel-blue stockings? We think not. We will add only, that iron-gray stockings, or those of any shade of gray or beige, can alone be worn for walking about in the streets. On the other hand, coloured under-skirts are completely out of fashion. It may be black—cashmere or silk—to wear under a black or dark-coloured dress; but with all light-coloured dresses, such as are generally worn in summer, it is required to be white, and white only. The under white petticoat is made quite plain, with perhaps a border of Bretonne or fine Torchon lace round the edge; the upper one, that which is worn next to the dress, has one flounce round the bottom, much fuller behind than in front, and trimmed with a deep border of white embroidery or else with some thread lace. Two gathered flounces are added at the back only, high enough to support the tournure of the dress, and strings are added to tie back the skirt. This is an under-skirt to wear with short costumes; to suit trained shaped toilettes a train is added, completely flounced from top to bottom, and trimmed at pleasure with embroidery or lace. For walking all dresses are made with short round skirts. In fashions for dresses the greatest variety continues to reign—separate bodices as well as princess robes, and even the polonaise, on condition of submitting to certain rules and modifications. Thus the polonaise, in order to be in accordance with present fashions, must be of the same colour as the skirt, and draped at the back. The similarity of material is, however, far less indispensable than that of colour.

Thus, one sees polonaises of a different material from the skirt, but with their draped back widths of the same fabric as the skirt. This is, indeed, the only case in which it is admitted to use for the polonaise a different material. But, in such a case, the polonaise is reduced to a bodice and two lappets composing the fronts. All the rest of the toilette is of the same tissue as the skirt. In a word, the polonaise all of a piece, all of one material, which could be worn with any skirt, no longer exists.

As for summer mantles, the visito shape, long or short, and more or less fitted to the waist, is decidedly the favourite; it has no rival but the small mantelet, which will come in for the very warm weather.

Sleeves being now almost universally made semi-short, very long gloves have become indispensable. The Swedish and Tyrolese gloves of unglazed kids are those most favoured by fashion, which also tolerates very long gloves of silk or fine Lisle thread. Semi-short sleeves are trimmed with a plain cuff of cambric, trimmed with fine guipure put on plain. For the evening this cuff is exchanged for one of lace or Irish guipure, or else replaced by two rows of lace sewn on inside the sleeve. In that case the sleeve should be finished by some sort of trimming on the outside; while with the plain cuff no such trimming is needed. As for the neck, its trimming depends upon its shape. If it is quite high, a collar is worn round it, either large or small, of cambric or of Irish guipure, or else a ruche of lace or tulle. The ruche is completed in front by a bow. If the neck is a little open in front, a large collar with revers appears, and is completed by an enormous cravat-bow. Again, if the bodice is quite open, either in a square or pointed shape, the opening is filled up with a fichu of light muslin, finely pleated or puffed.

Black cashmere mantles are embroidered all over either with braid or chenille and jet beads, or with jet beads only, and trimmed with jet beads. They are very useful for demi-toilette, and are generally made in the visito shape, sometimes shirred in at the shoulders, and always finished with bows of black satin ribbon.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 328.

## No. 1.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The kilted skirt is of blue poplin and velvet; the bodice is of velvet. A silk girdle is knotted round the waist; white torchon lace ornaments the cuffs and bottom of the dress.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 2.—MORNING-CAP.

The crown of the cap is of white Indian muslin; it is trimmed with ribbon shaded from brown to cream and white lace.

## No. 3.—MORNING-CAP.

The crown is of navy-blue surah, spotted with cream, and is trimmed with cream net edged with lace.

## No. 4.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of biscuit-coloured cashmere, trimmed with lace and bows of blue satin ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 5.—OVERCOAT FOR BOY FROM FIVE TO SEVEN YEARS OF AGE.

The coat is of fine fawn-coloured diagonal cloth, fastened with bone buttons.—Price of pattern of coat, made up, 50c.; flat, 25c.

## No. 6.—VISITING-DRESS.

The dress is of cream-coloured veiling; the skirt is gauged to the waist; the pointed bodice with habit-basque is trimmed with silk striped with dark brown and cream colour. Fancy straw hat, trimmed with shaded feathers to correspond with the dress.—Price of pattern of pointed bodice, with habit-basque, 60c.; flat, 25c.

## No. 7.—ULSTER FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The ulster is of light fawn summer cloth, with hood lined with blue satin.—Price of pattern of ulster, made up, 60c.; flat, 25c.

## No. 8.—PETTICOAT.

The petticoat is of longcloth, trimmed with torchon lace.—Price of pattern of petticoat, trimmed, 60c.; flat, 25c.

## No. 9.—WALKING-DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

Dress of beige; ulster and cape of sand-coloured alpaca, ornamented with rows of machine-stitching and bone buttons. Tuscan hat, bound with black velvet, and trimmed with buff feathers.—Price of pattern of ulster, with cape, made up, 50c.; flat, 25c.

## Nos. 10 AND 11.—WALKING-DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

The dress is of fawn cashmere, the kilted skirt is trimmed with a band and scarf of satin; the jacket opens over a gauged waistcoat. No. 10 wears a pelerine edged with deep lace. White straw hat, trimmed with a band of ribbon, silk balls and cord.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 12.—WALKING-DRESS.

Dress of willow-green cashmere. Dolman of striped satin, trimmed with rich fringe. Willow-green satin bonnet, trimmed with chenille fringe, wreath of foliage and May-blossom.—Price of pattern of dolman, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 329.

## Nos. 1 AND 3.—SATIN SHOE, WITH EMBROIDERED TOE.

The design, which is shown in No. 1, may be worked in gold or silver thread, or in silk of different colours; the buttoned strap across the instep is ornamented with a bow of ribbon.

## Nos. 2, 5, AND 6.—KID SHOE, ORNAMENTED WITH BEADING.

The design for beading the toe of the shoe is

shown in No. 2; that for the strap which crosses the instep in No. 6; either steel, gold, or jet beads may be used for the purpose.

## No. 3.—See No. 1.

## No. 4.—FIRE-SCREEN.

This screen is of common deal, and can, of course, be made by any carpenter to the required size; the frame is entirely covered with plush, which is sewn on as neatly as possible, the seam coming at one of the inner edges of the frame. The centre of screen may be on a foundation of Roman satin, plush, or velvet. The group of carnations and corners of our Coloured Sheet presented with this month's Part, will be very suitable for screen. The centre is sewn to the corners of the covered frame.

## Nos. 5 AND 6.—See No. 2.

## No. 7.—BORDER: CROSS AND ITALIAN STITCH.

This border is suitable to be worked on table-covers, towels, &c.; it is in cross and Italian stitch, and may be worked with coloured ingrain cotton or silk.

## Nos. 8, 11, 12, AND 14.—CORNERS AND BORDERS: DRAWN THREADS.

These corners and borders are suitable for ornamenting pocket-handkerchiefs, cambric collars, &c. The threads of the material are drawn out, and are worked over as shown in the illustrations.

## No. 9.—LACE: DARNED NET.

This lace is suitable for trimming evening-dresses, fichus, cravats, &c. It is worked on a foundation of Brussels net with white linen flossette, or upon black net with floselle.

## No. 10.—BORDER: EMBROIDERY.

This pretty border is intended to be used as a trimming for dresses. It is worked in long and cording stitches with embroidery silk; the edges are finished with purse silk, worked in with double-stitches in crochet, loops being drawn up and left at every third stitch.

## Nos. 11 AND 12.—See No. 8.

## No. 13.—BORDER: EMBROIDERY.

This design, if worked in crewels, ingrain cotton, or washing embroidery silk, will make a pretty trimming for washing-dresses; it is worked in cording and long stitches.

## No. 14.—See No. 8.

## GRAINS OF GOLD.

THERE is not one of the old sayings more true than "mirth and motion prolong life."

LEISURE is a beautiful garment, but it will not do for constant wear.

WHATEVER you think proper to grant a child, let it be granted at the first word, without entreaty or prayer, and, above all, without making any condition. Grant with pleasure, refuse with reluctance; but let your refusal be irrevocable; let not importunity shake your resolution; let the particle "No," when once pronounced, be a wall of brass, which a child, after he has tried his strength against it, shall never more endeavour to shake.

NOTHING gives more mental and bodily vigour than sound rest when properly obtained. Sleep is our great replenisher; and if we neglect to take it regularly in childhood, the result will be all the worse for us when we grow up. If we go to bed early, we ripen; if we sit up late, we decay; and sooner or later we contract a disease called insomnia, or sleeplessness, allowing it to be permanently fixed upon us, and then we begin to decay, even in youth. Late hours are shadows from the grave.

ADVICE.—If we did but realize the great difficulty of so appreciating the peculiar position, character, and feelings of another as to find out what was really the best thing for him to do, we should be much more reluctant to give advice than we now are. Instead of pouring it out volubly upon those who do not want it and will not follow it, we should at least wait until it is sought, and then only give modestly and kindly the best results of our most careful thought and disinterested sympathy. When the heart and the mind are thus brought into full play upon this important duty, advice will be rarer; but it will be far better worth having, more eagerly sought, and more frequently followed.



NO. 1.—AMAZON HAT.



NO. 3.—CRAVAT-BOW.



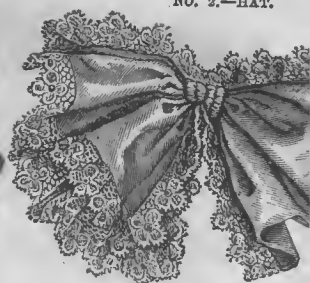
NO. 4.—FRONT OF NO. 9.



NO. 5.—MANTLE.



NO. 2.—HAT.



NO. 6.—CRAVAT-BOW.

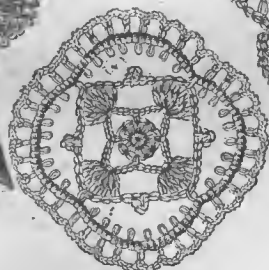


NO. 7.—VISITING DRESS FOR SLIGHT MOURNING.

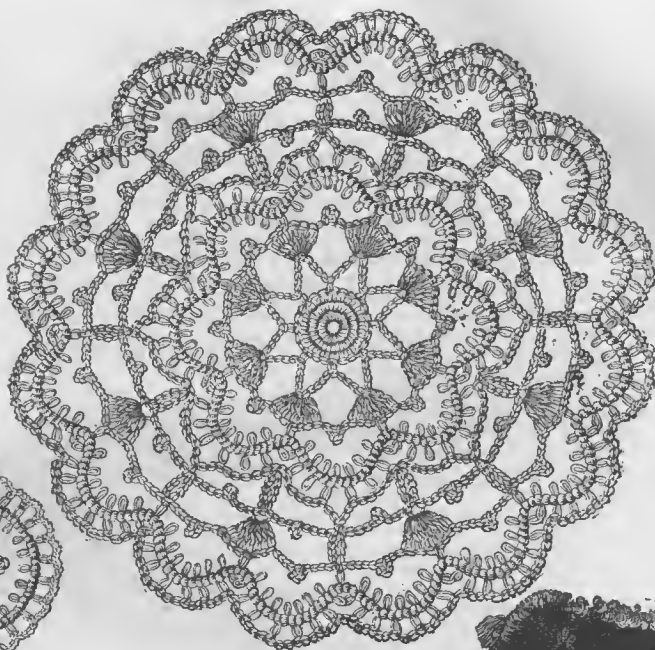
NO. 8.  
GRANNIE  
BONNET.

NO. 9.—WALKING-DRESS.

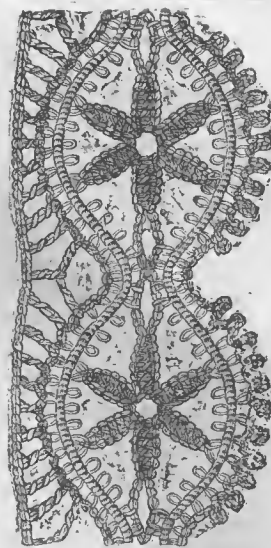




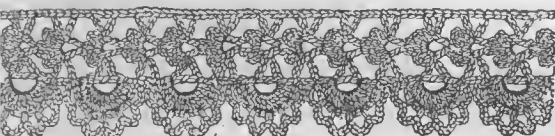
NO. 4.—SMALL ROSETTE  
FOR ANTIMACASSAR.



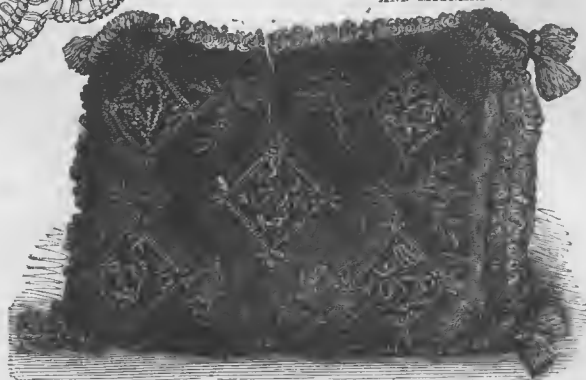
NO. 2.—ROSETTE FOR ANTI-  
MACASSAR: CROCHET AND  
MIGNARDISE.



NO. 3.—TRIMMING: CROCHET  
AND MIGNARDISE.



NO. 5.—EDGING: CROCHET.



NO. 6.—SOFA-CUSHION: EMBROIDERY.



NO. 7.—PENTIFER.



NO. 8.—LAMP-MAT: EMBROIDERY



NO. 9.—BORDER FOR NO. 8.



NO. 10.—BORDER:  
LONG-STITCHES.

## PARIS FASHIONS.

SELF-COLOURED tissues are, on the whole, more generally employed this summer than they were last year. A great many costumes are made of two self-coloured materials of two shades of the same colour. Cashmere, veiling, and muslin-de-laine are thus combined with surah, satin, or armure silk. This, however, is by no means an exclusive rule; for, on the other hand, very many costumes are composed of two materials, one self-coloured, and one figured. In this last case the skirt is made of the plain tissue. Its trimming is so managed in front, at the foot, and at the back, that it leaves room at the sides for tunic lappets of various shapes—square, pointed, rounded, triangular, scalloped out, &c.—which lappets are made of the striped or figured material. The bodice is made at pleasure, either of the same fabric as the tunic, with plastron or vest matched to the skirt, or else, on the contrary, similar to the skirt, with a vest; sometimes a large collar and sleeve-facings corresponding to the tunic; but the former combination is the more frequent.

The tunic lappets fall straight down, or else are elaborately draped up, crossed, and intertwined. Whatever the arrangement, it has a great deal to do with the style of trimming of the skirt. The dress is meant to look like a trimmed skirt over which the tunic lappets fall naturally; but in reality the lappets are affixed to the dress, and the trimming is managed so as to edge them all round. The trimmings upon the bodice, such as plastron or vest, collar and sleeve-facings, are always of a different material, plain, over a figured bodice, or figured over a plain one.

Light transparent materials, such as veiling, silk gauze, and all kinds of grenadine, are employed for the upper part of the toilet, but never for the skirt, which may, at pleasure, be trimmed either with its own material or with the lighter fabric. For afternoon summer toilets such dresses are frequently made now pleated from the shoulders and crossed over the chest.

Dresses of light woollen material, when desired to be somewhat elegant, are made with a skirt of surah or merveilleux satin. Toilets of thicker fabrics have skirts of heavier kinds of silk.

The new tissues, of which we have already spoken at some length since the commencement of the season—Bayadère and plaid surah, and surah in Algerian stripes—are all suitable for trimming dresses of cashmere, veiling, and fancy woollen materials, as well as all plain silk fabrics. Such trimmings generally consist of bias-bands for edging flounces or ilutings, a plastron or vest, collar, sleeve-facings, and pockets.

Glacé surahs, shot of two shades of colour, and self-coloured twilled surahs, in all plain colours, are used either for the foundation or for the trimming of summer toilets; they are combined with veiling and muslin-de-laine, as well as with figured silk or printed foulard.

Tussore—a standard fabric in Indian silks—is very fashionable for walking-costumes, and is trimmed with either Bayadère or plaid surah.

In washing materials there are a number of pretty novelties—satinettes in floral designs or unique Persian and Egyptian patterns; prints and cambrics in the loveliest and freshest shades of colour. These are made up very much like fancy woollen materials, into round skirts and basque-bodices—the latter either plain or pleated, according to the figure. Young ladies generally adopt for washing materials the bodices shirred or gathered from the shoulders and confined round the waist with a belt; the skirt is much draped and often trimmed with cream lace.

In sunshades there are various new models. The *en tout cas*, which is useful as well for a shower as for sunshine, is simply made of dark-coloured faille, lined with coral-pink or old-gold; but there are more elegant models—the artist sunshade of printed satinette, in a pattern of birds and flowers; the Robinson, with twelve or fifteen whaleboned divisions, embroidered with clusters of flowers over a black, buff, or red ground; and the Ninon of Indian foulard, embroidered with silk, gold, or silver. All these are tasteful and *bien portés*.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 344.

## No. 1.—AMAZON HAT.

The hat is of rice-straw, trimmed with lilac broché, a band of violet velvet, and a long ostrich feather shaded from violet to pale lilac.

## No. 2.—HAT.

The hat is of fancy tuscan, lined and trimmed with cream satin, shaded red ostrich feather, and damask roses.

## No. 3.—CRAVAT-BOW.

The bow is of blue checked foulard edged with lace.

## Nos. 4 AND 9.—WALKING-DRESS.

Dress of dark heliotrope silk; visite of Persian cashmere, trimmed with velvet. Rice-straw bonnet, trimmed with lace and heliotrope ribbon. The front of visite is shown in No. 4.—Price of pattern of visite, trimmed, 60c.; flat, 25c.

## No. 5.—MANTLE.

The mantle is of black satin merveilleux, trimmed with lace, beaded passementerie, fringe, and bows of ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 6.—CRAVAT-BOW.

The bow is of cream-coloured Indian muslin, edged with lace.

## No. 7.—VISITING-DRESS FOR SLIGHT MOURNING.

The dress is of black silk; the deep binding and collar of the jacket are of velvet beaded with steel beads; it is trimmed with black lace and passementerie, into which steel threads are introduced. Black chip hat, trimmed with steel-embroidered black lace and an ostrich feather.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 8.—GRANNIE BONNET.

The bonnet is of fine white straw, trimmed with cream-coloured lace, a wreath of wild roses, and strings of satin ribbon edged with lace.

## No. 9.—See No. 4.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Parks Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 345.

## No. 1.—NETTED NIGHT-NET.

This night-net is particularly recommended to persons who suffer from headache, as it keeps the hair closely together without any pressure on the head.

MATERIALS REQUIRED: Crochet cotton No. 4, netting-needle, and mesh about quarter inch wide.

Commence with twenty-two stitches, and net backwards and forwards fifteen rows, and then take out the foundation thread, draw it through the middle of the oblong. Now work round and make one knot in each stitch of the preceding row; there must be eighteen rows notted round, or more if not large enough; then follows the broad row for the ribbon to pass through; for this take a half-inch mesh, or put the cotton twice round the small mesh at every stitch. After this broad row work two rows over the first mesh, then follows the narrow lace for the outer edge; for this, net one row over the broad mesh, making always five knots in one stitch, passing over the next stitch. Now take again the small mesh, and pass over again in each row the same stitches that were passed over in the first row, whilst in the rest one stitch must be made in each stitch of preceding row, until there is only one stitch to work, and the next to pass over alternately.

This ends the lace.

Draw a ribbon through the broad row of netting, and tie it at the back (see design), and sew on the bow at the top.

## Nos. 2 AND 4.—ROSETTES FOR ANTIMACASAR: CROCHET AND MIGNARDISE.

For the large rosette commence in the centre with four chain, join round.

1st Round: Eight doubles under the chain.

2nd Round: Two doubles into each stitch of last round.

3rd Round: One double into a stitch of last round, and two doubles into the next. Repeat all round.

4th Round: One double into a stitch, nine chain, pass over two stitches, and repeat all round.

5th Round: Three trebles into the fifth of nine chain, take a length of mignardise, one

single into a picot, three trebles into same chain last trebles were worked into, five chain, one double into the second. Repeat from the beginning of the round seven times more, passing over seven picots of mignardise.

6th Round: On the other side of mignardise work one single into a picot at the side of scallop (see design), five chain, pass over one picot, one single into next, five chain, one single into next picot, five chain, pass over one picot, one single into the next, one chain, pass over two picots in the depth of scallop, and repeat from the beginning of the round seven times more.

7th Round: One double into the third of centre five chain of scallop, eight chain, one double into the fifth, turn the picot inward (see design), nine chain, one double into the chain in the depth of scallop, four chain, one single into fifth of nine chain, eight chain, one double into the fifth, turn the picot upwards, four chain. Repeat from the beginning of the round seven times more.

8th Round: Four trebles into the single, joining the loop of chain worked into the depth of scallop. Take another length of mignardise and work one double into a picot, four trebles into the same stitch last trebles were worked into, eight chain, one double into the fifth, nine chain, one double into double worked in the centre of scallop, four chain, one single into fifth of nine chain, pass over seven picots, one single into the next, eight chain, one single into the fifth, four chain. Repeat from the beginning of the round seven times more, passing over seven picots of mignardise.

9th Round: On the outer side of mignardise work one double, separated by two chain, into each of six picots on the scallop, one chain, pass over two picots in the depth of scallop, and repeat from the beginning of the round.

For the small rosette shown in No. 4, and which is intended to join the larger rosettes, commence in the centre with four chain, join round.

1st Round: Eight doubles under the chain.

2nd Round: One double into a stitch, two doubles into the next. Repeat all round.

3rd Round: One double into a stitch, nine chain, pass over two stitches. Repeat from the beginning of the round three times more.

4th Round: Two trebles into the fourth of nine chain, one treble into the next stitch, take a length of mignardise, one single into a picot, one treble into the same stitch last treble was worked into, two trebles into the next stitch, six chain, one double into the third, two chain. Repeat from the beginning of the round three times more, passing over eight picots of mignardise. The mignardise must be neatly joined with a needle and cotton.

5th Round: On the outer edge one double separated by two chain into every picot of mignardise.

## No. 3.—TRIMMING: CROCHET AND MIGNARDISE.

Commence in the centre with one half of the star, one single separated by one chain into each of four successive picots of mignardise, fourteen chain, pass over three picots of mignardise, one double into the two next picots together, one double into the fourteenth chain, one half treble into each of the five next successive stitches, six chain, pass over three picots, one double into the two next picots together, one double into the sixth chain, one half treble into each of the five next successive stitches, eight chain, pass over three picots, and repeat from the beginning of the row.

2nd Row: Take another length of mignardise, work one single separated by one chain into each of two picots, three chain, pass over three first stitches of last row, one double into the next, one half treble into each of the five next stitches, six chain, pass over three picots of mignardise, one double into two next picots together, one double into the last of six chain, one half treble into each of the five next successive stitches, six chain, pass over three picots, one double into the two next together, one double into last of six chain, one half treble into each of five next successive stitches, one half treble into each of the first five stitches of eight chain of last row, one double into the next, three chain, pass over three picots of mignardise, one single into the next, one chain, one single into next picot, pass over six stitches of first row, one single into the next. Repeat from the beginning of the row.

For the heading on the other side of mignardise:—

1st Row: One single into each of seven picots in the depth of scallop, two chain, one single into the next picot. Repeat from \* ten times more, then repeat from the beginning of the row.

2nd Row: One quadruple treble under the last two chain at the side of scallops (see design), work off half the loops, one double treble under the first two chain on next scallop, work off all the loops on the hook, one chain, one triple treble under next two chain, two chain, one double treble under next chain, two chain, one treble under next chain, two chain, one half treble under next chain, two chain, one half treble under next chain, two chain, one half treble under next chain, two chain, one treble under next chain, two chain, one double treble under next chain, two chain, one triple treble under next chain, two chain. Repeat from the beginning of the row.

For the edge: One double into each of seven picots in the depth of scallop, \* three chain, one double into the first, one double into next picot. Repeat from \* ten times more.

#### No. 4.—See No. 2.

#### No. 5.—EDGING: CROCHET.

Commence in the centre with twelve chain, turn, two trebles separated by three chain into the fifth, three chain, one treble into the first of twelve chain, \* seven chain, turn, one double under three chain between the trebles, four chain, one double under same three chain, four chain, one double under same chain, four chain, one double under same chain, three chain, one treble into fourth of seven chain at the turn of last row, seven chain, turn, two trebles separated by three chain into the centre cluster of four chain, three chain, one treble into fourth of seven chain at the turn of last row, seven chain, turn, one double under three chain between the trebles of last row, four chain, one double under same chain, four chain, one double under same chain, three chain, one treble into fourth of seven chain, four chain, one double into same stitch the treble was worked into, one single into next stitch, turn, twelve trebles under four chain, three chain, two trebles separated by three chain under centre loop of cluster of four chain, three chain, one treble into fourth of seven chain. Repeat from \* for the length required.

For the edge, one double into the first stitch at the side of scallop, \* four chain, pass over one stitch, one double into the next, repeat from \* five times more, one double between the scallops. Repeat from the beginning of the row.

#### No. 6.—SOFACUSHION: EMBROIDERY.

The cushion is of olive plush; the squares are of dark claret plush, embroidered in arrasene with sprays of different designs; they are applied to the foundation by chain-stitch. The cushion is finished with a crewel trimming and tassels. The oblong shape is now very fashionable for cushions.

#### Nos. 7 and 10.—PENWIPER.

This penwiper is made of black cashmere, pinked at the edges, rolled round, and tied in the centre with cotton. The cashmere should be cut eighteen inches in length and five inches in width; it is covered with crimson cloth, also pinked at the edges, and embroidered with gold and black silk in long-stitches; it is finished in the centre by a band an inch wide, embroidered with the design shown in No. 10.

#### Nos. 8 and 9.—LAMP-MAT: EMBROIDERY.

The centre of the mat is bronze cloth, the border olive cloth, with an appliqué design of pale blue satin outlined with gold thread; the long-stitches are worked in gold-coloured silk. The appliqué pattern must first be traced upon the satin, then cut out with a sharp pair of scissors just outside the outline; after the border and centre have been joined the mat must be stretched in a frame, and the satin pasted evenly upon it with shoemaker's paste; when dry, the gold thread is to be laid along the outline, and caught down with single-stitches worked with gold-coloured silk at equal distances; the embroidery is worked in long-stitches with a few knot-stitches in the flowers; the edge is finished with a tassel-fringe composed of crewels of all the colours used; the lines inside the border are of small cord, fastened down with fine silk.

#### No. 10.—See No. 7.

A CAPITAL CHOICE.—Cousin Amy: "So you haven't made up your mind yet what profession you're going to be when you grow up, Bobby?"

—Bobby: "Well, yes! I don't exactly know what it's called, you know, but it's living in the country, and keeping lots of horses and dogs, and all that!" (Bobby's papa is a curate, with £200 a-year.)—*Punch*.

## THE SECRET OF HER LIFE.

BY THE AUTHOR OF "SECOND LOVE," "IN HIS POWER," ETC. ETC.

### CHAPTER XXX.

#### HUGH MAKES A PROPOSAL.

A CRESCENT moon was shedding a soft, silvery radiance on the Thames; the slumberous stillness of the warm, breezeless summer night rested on the fields and woods; the water-grasses were motionless, as Maud and Hugh Claverhouse slowly paced the pretty garden of the latter's cottage at Shepperton.

The cottage itself was small, with white-washed outer walls—which, however, a mass of creepers that grew up to the eaves, and cast their wealth of generous beauty down over the veranda, made tasteful and picturesque.

From the door-windows beneath the veranda streamed a light upon the small grass plot, but it did not extend to the two figures pacing backwards and forwards on the river's bank.

"And now, Mr. Claverhouse, you are acquainted with everything," said Maud, in low, clear tones. "I long have desired to tell you—and, believe me, I did not refrain from any want of trust—but from the disgrace I have brought upon myself I wished to preserve even my poor uncle's name. Now—"

Her voice failed. Hugh understood her meaning, and instead of paining her to proceed, slightly altered the subject:

"Then your uncle knows nothing of all this—why you fled—what has become of you?"

"Nothing. I was wrong. I was unkind to him, I feel. Still, what could I do?" she answered.

"Who knows!" he remarked, gently; "had you acquainted him with—with your sad history at the time—in his anger, under the first bitterness of the keen disgrace, he might have said and done that which could never have been forgotten! That which might have produced endless estrangement between you. Now time, suspense, your long loss, may have softened him, while you will speak of a disgrace passed—not present."

"Do you really think so, Mr. Claverhouse?" and Maud raised her eyes interrogatively, with great trustfulness shining in them. "Could it be possible for my uncle to ever—ever forgive?"

"Indeed I hope so, and think so," he responded, promptly. "Who knows how he may have missed you—how, in his heart, he may rejoice to have you restored?"

"Ah! if it might only be!" she sighed. "But how to tell this? How even to know whether he be well or ill? And—and then, how can I see him? How can I make confession? How even write the truth?" and she made a piteous movement of her slender white hands. "Twenty—thirty—fifty times have I made the effort, trying to see what I should write when the occasion arrived; but I have failed—miserably failed. I could not do it—I could not."

There was silence. Only the soft, almost imperceptible swirl of the tide among the grasses.

"If—if," proceeded Maud, after awhile, "I only knew how he was! How affairs were going at Kingsroyal! If he were happy, and—and did not seem to mind my absence—I fancy it would be easier. But—I am as a stranger—I know nothing."

"Yet," exclaimed Hugh, "why—should you not know something, Mrs. Gray?"—(he rarely called her by any name; when he did, it was by that by which those at Shepperton knew her). "An idea has occurred to me. Supposing I were to run down to Kingsroyal; I might bring you back some information."

"You!" she ejaculated, "the light of sudden joy in the eyes she lifted to his; 'you go to Kingsroyal!'" Then: "No, no, why should you be so troubled? I have no right to expect it."

Had Hugh spoken the thought in his heart, he would have said he would gladly have gone to either of the poles to do her a service; that his happiness could only consist in contributing to hers. But since that afternoon in the poor Kentish Town lodging, no word, no glance had ever escaped him that a friend or brother might not have said or looked.

Friend! He had been friend indeed to both; soothing the sick man, surrounding him with comforts, while poor Detective Meadows was still tracking his mouse, who, when he seemed just within his grasp, had given him the slip.

"A cunning, crafty fellow, sir, that Guy Calvert," he remarked to Hugh; "up to no end of turns. I confess he's done me this time; but I'll be down upon him yet."

"I hope not," had reflected Hugh, who had felt some compassion for the baffled detective,

until he remembered the extra time was his gain and Sir Mian's loss.

"Troubled!" he now replied to Maud with a laugh. "What is trouble to a busy man is pleasure to an idle one, who is glad of the chance of something to break the monotony of his life. I should like nothing better than to see Kingsroyal."

And he spoke truly. It would be infinite happiness to him to see the house, the grounds, where, when her bright youth was free from care, Maud had lived and been happy—a queen, flattered, caressed, beautiful.

"Can you mean it?" she murmured. "You are so good—so very good."

"Give me but the opportunity to prove it," he smiled. "Give me only permission to go, and I start to-morrow, delighted for the trip. May I?"

Might he?

"I owe you so much already, for which I can find no words to thank you," said Maud, with an emotion more eloquent than gratitude expressed by speech, "that I am now dumb, stranded, to prove how much I feel. Yet I think you understand me."

"Perfectly. Pray say no more, or it would distress me," he answered. "I may go?"

"If you will, thank you, oh, so much!"

He raised her hand to his lips, saying, cheerfully:

"Thank you, Mrs. Gray. There, the matter is settled. Now please give me some directions."

For a quarter of an hour more they conversed, Maud growing animated in her description of dear Kingsroyal. Then they returned to the room in which burned the light, and where Guy Calvert, just waking from a doze, lay in a half-bed, half-couch. What a different sick-room it was to the one from which he had come—the cheerful pictures on the wall; the cleanliness; the comfort; the pretty garden; the pure-scented summer air; and the view from his bed of the Thames, with the sunshine, or the moon as now, dancing on its bosom!

If anything could have saved him, surely this change would; but Guy Calvert was past saving.

After a short space of talk with the invalid, Hugh, who managed to run down to Shepperton at least twice a week, took his leave.

"I start to-morrow," he said, as he shook Maud's hand in parting.

"Thank you!"

Simple words, but how earnestly spoken!

She watched him pass through the garden to the gate; then, a gentle and attentive nurse, returned to her husband's side.

She had given as her reason for quitting the home that she had unexpectedly come across some friends, who had invited her to stay awhile with them until she cared to take another engagement.

Mrs. Smithson had no cause to disbelieve this, and was only glad "Miss Scott" had got a little rest and change.

\* \* \* \* \*

"A fine place! A very fine place!"

So spoke Hugh Claverhouse from a fly which, taking him from the railway station to the village, had halted on the crest of a hill, that he might look upon Kingsroyal, bathed in glorious summer sunshine, which flashed with blinding radiance from those windows that were visible above the trees.

Hugh gazed with emotions he could never have expressed in words.

This was Maud's home—that grand old place! The home she had sacrificed for Guy Calvert!

Oh! the sweet, pure, self-denying love of woman!

Here she had been reared, petted, caressed by all around her; and he thought of her, seated dreary and alone, with her great trouble so bravely borne in the Greenlands schoolroom—of her in that dingy Kentish Town lodging, acting a wife's duty to the husband, though he had wronged her. Of her even now—with pleasant surroundings, thank Heaven!—tending kindly, gently the dying man; and tears of pity, that were no shame to his manhood—though under pretence to shield his eyes from the sun he shaded them from the flyman with his hand—swam in his eyes, as mechanically he repeated:

"Yes, a fine place—very—very fine!"

"That indeed it be, sir," remarked the driver, sitting half round in his seat, the better to converse.

"Kingsroyal and Abbotsmere be the finest estates in the county. Some like one, some t'other. For myself, I prefer Kingsroyal, I do. It's ancienter, and its picture-gallery people come far and near to see."

"Indeed!" exclaimed Hugh, quickly. "Are, then, the public admitted?"

"That they be, sir; that is, if they be gentle—"





NO. 5.—APRON.



NO. 1.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



NOS. 2 AND 3.—ORNAMENTS FOR MANTLES, DRESSES, &C.



NO. 4.—PALETOT FOR LITTLE GIRL FROM FOUR TO FIVE YEARS OF AGE.



NO. 8.—COOKING-APRON.



NO. 6.—FASHIONABLE BUTTON.



NO. 7.—FASHIONABLE BUTTON.



NO. 9.—PINAFORE (BACK).



NO. 10.—PINAFORE (FRONT).



NO. 11.—SLEEVE FOR DINNER-DRESS.

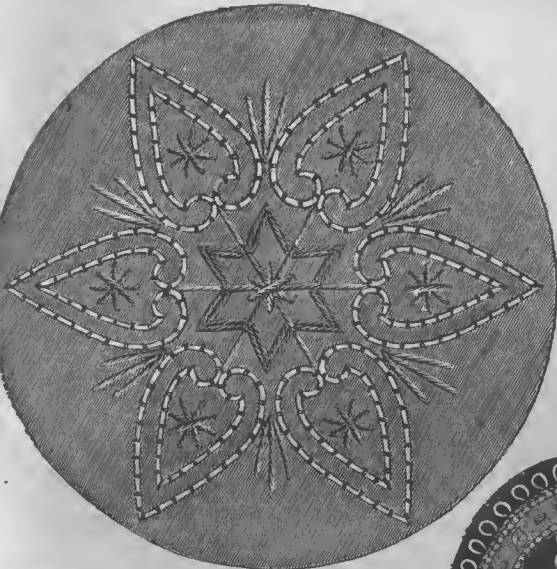


NO. 12.—DINNER-DRESS.

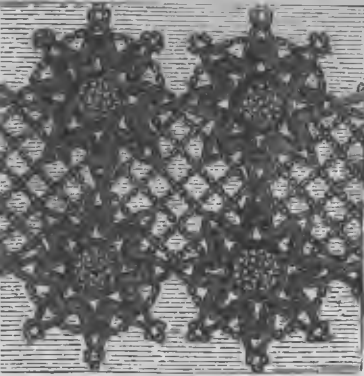
NO. 13.—DINNER-DRESS.



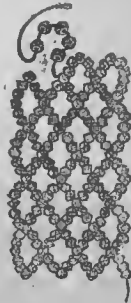
NO. 14.—SLEEVE FOR AFTERNOON-DRESS.



NO. 1.—CENTRE FOR MAT: EMBROIDERY



NO. 4.—TRIMMING: BEADS AND BRAID.



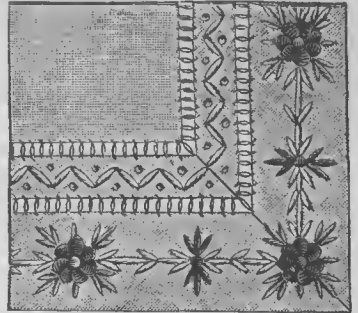
NO. 2.—BEAD WORK DESIGN.



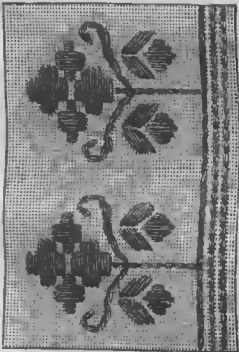
NO. 3.—CENTRE FOR MAT: EMBROIDERY AND APPLIQUE.



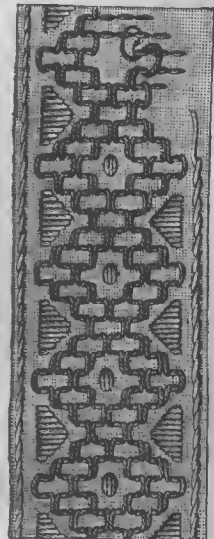
NO. 5.—DESIGN: MORESQDE EMBROIDERY.



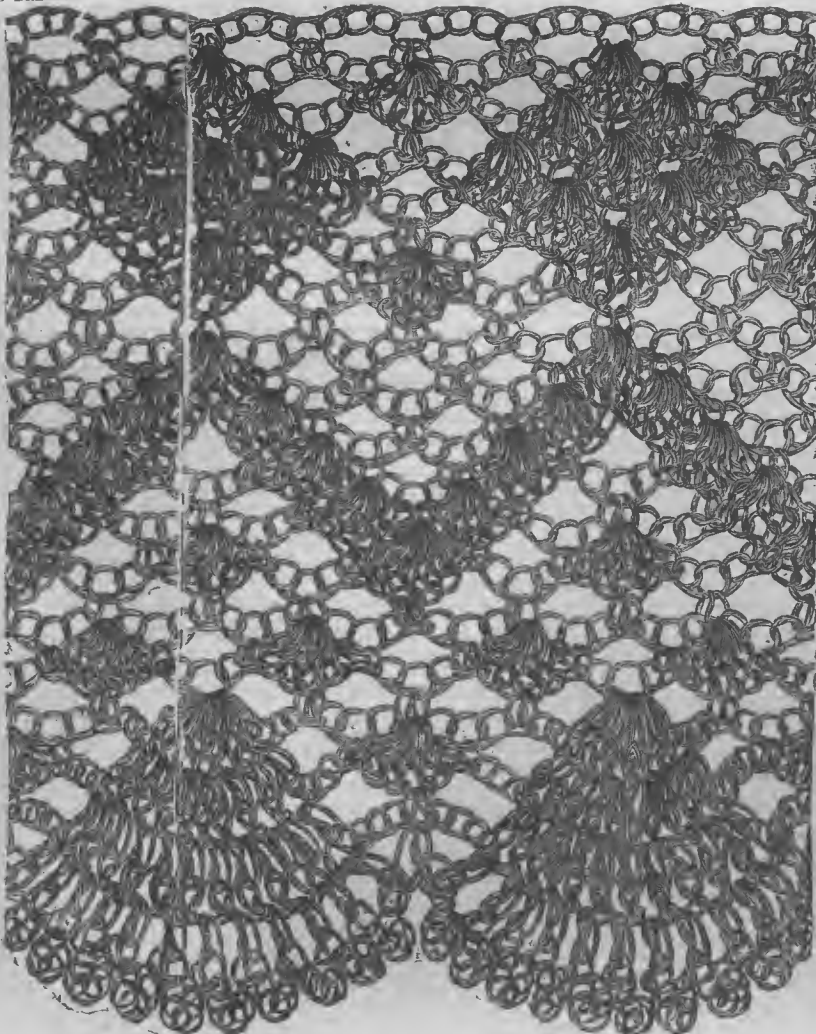
NO. 6.—BORDER: EMBROIDERY AND DRAWN THREADS.



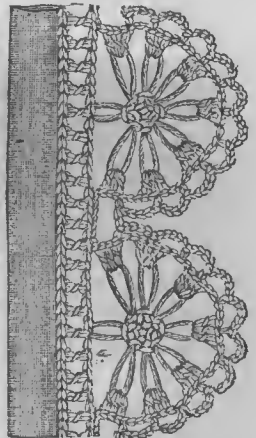
NO. 7.—BORDER: EMBROIDERY.



NO. 9.—BORDER: EMBROIDERY.



NO. 10.—CROCHET BORDER FOR ICE SILK, OR WOOL SHAWLS, &C.



NO. 8.—TRIMMING: CROCHET.



NO. 11.—BORDER: EMBROIDERY.

## PARIS FASHIONS.

The question how to trim summer costumes of fancy woollen material is one often asked. The fact is, the style of trimming remains the same, being silk of some sort—surah, satin, or brocaded silk—but the arrangement is different. It depends so much, indeed, upon personal taste and fancy, that it is difficult to lay down strict rules on the subject; and all we can do is to suggest a few hints, taking them from the latest models shown for the full summer season. Indian cashmere, Indiana veiling, and muslin-de-laine look prettiest matched with the new surahs; and while many are best pleased with bright plaid and Bayadère striped surahs, others prefer the more sober style of plain surah matched to the woollen fabric.

The following is a pretty way of making up a summer costume of any light woollen tissue, and trimming it with surah, which may be either plain, plaided, striped, or figured.

The skirt has two deep pleatings in front, each edged with a band of surah; above this a scarf drapery is pleated upwards across the hips. At the back, the skirt falls from below the basque-edge in soft limp puffs down to a few inches from the bottom, where it is trimmed with three tiny flutings of cashmere; a bow of the surah is placed on the left side, at the junction of the front and back of the skirt, below the hip. The bodice is a basque-waist, round in front, the back pieces, with five seams, prolonged and gathered up into a small puff, with a bow of surah; the basque is trimmed round with a band of surah, the neck with a fine fluting and torsade of the same, which both come down on each side of the bodice, the centre being occupied by a row of olive-shaped satin buttons. A balayouse of the surah may be added round the foot of the skirt, if preferred to a white muslin one edged with lace. The sleeves have plain revers and fine flutings of surah; they are, as well as the neck, filled in with crêpe lisse flutings.

The surah may be either matched or contrasted in colour with the fancy woollen material. The new veilings are in an astonishing number of tints, both light and dark. A favourite combination this summer is sorrel-green and pale rose-colour. Thus, with a dress of sorrel-green veiling, the laced vest or shirred plastron and tablier, bias bands, and facings may be of rose-coloured surah, which makes a pretty, stylish dress for a young lady. The foot is of pleated striped veiling, the tunic or scarf drapery and the main part of the bodice of plain sorrel-green veiling.

The new summer bonnets we see are exceedingly pretty, and upon the whole are small, even hats being smaller than those of last summer. The great reason, we think, that small chapeaux are still and more than ever preferred to large ones, is that coiffures are simple and less voluminous than they have been for years.

Among the latest models we note a pretty little capote of brown English straw, with narrow steel lace round the edge, trimming and strings of maroon ribbon, lining of gathered red satin, red and maroon feathers.

Another capote, entirely of steel-woven tissue, with lace to match, wreath and cluster of red roses, and red surah strings edged with steel lace.

And a third capote, with the crown of brown straw and border of brown satin, covered with maize-coloured, Spanish lace, falling over the hair a little; trimming and strings of brown satin, cluster of rose-coloured roses on the left side.

A Janot bonnet, with squarish crown and raised protruding brim, is of fine white chip, lined with dark blue velvet, and edged with fine steel lace. The outside is trimmed with a coronet of white and blush roses and a light cluster of blue feathers, fastened on at the side by an agrafe of cut steel.

In hats we notice the Torcadore, a modification of the Spanish sombrero, of black or brown straw, lined and trimmed with velvet and feathers; and a modification of the Rembrandt, trimmed with surah, a good deal of Spanish lace, and a large cluster of roses, carnations, or tinted poppies.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 360.

## No. 1.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of finely-striped gray linen; the yoke is trimmed with a gathered binding; sash

of ruby satin ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## Nos. 2 AND 3.—ORNAMENTS FOR DRESSES, MANTLES, &amp;c.

These ornaments are made on wooden foundations, and are covered with fine cord, silk, and beads. They are much used for trimming dresses, both with and without cord of the same colour.

## No. 4.—PALETOT FOR LITTLE GIRL FROM FOUR TO FIVE YEARS OF AGE.

The paletot is of fawn-coloured cashmere (machine-stitched), and ornamented with bone buttons and bows of ribbon; the collar and upper part of the pockets are silk.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## No. 5.—APRON, WITH COLLAR TO MATCH.

The apron and collar are of white cambric, trimmed with lace and insertion.—Price of pattern of apron, trimmed, 50c.; flat, 25c.

## Nos. 6 AND 7.—FASHIONABLE BUTTONS.

No. 6 is of black silk broché, and No. 7 of silver.

## No. 8.—COOKING-APRON.

The apron is of undressed holland, trimmed with bands of blue linen piped with white, and an embroidered frill of linen scalloped and buttonholed at the edge.—Price of pattern of cooking-apron, trimmed, 50c.; flat, 25c.

## Nos. 9 AND 10.—PINAFORE.

This pinafore, which is shown with two different kinds of trimmings, is of fine diaper. No. 9 is trimmed with muslin embroidery; No. 10 is ornamented with cross-stitch, worked with coloured ingrain cotton.—Price of pattern of pinafore, trimmed, 40c.; flat, 20c.

## No. 11.—SLEEVE FOR DINNER-DRESS.

The upper part of the sleeve is silk, trimmed with embroidery; the puffed under-sleeve is fine white muslin, with a ruffle of lace.—Price of pattern of sleeve, trimmed, 25c.

## No. 12.—DINNER-DRESS.

The dress is of mignonette-coloured faille; the skirt is trimmed with deep flounces of lace; double-breasted coat-bodice, trimmed with lace and pipings of satin.—Price of pattern of coat-bodice, trimmed, 60c.; flat, 25c.

## No. 13.—DINNER-DRESS.

The skirt is of pale biscuit-coloured veiling gathered diagonally in front; the long coat-bodice is of brown velvet, buttoned by straps and steel buttons over a pointed waistcoat of silk of the colour of the skirt; the high collar is lined with satin, and is kept in position by means of a wire run through the back of it; under-sleeves of biscuit-coloured India muslin, full pleating of lace round the square open bodice.—Price of pattern of coat-bodice, trimmed, 60c.; flat, 25c.

## No. 14.—SLEEVE FOR AFTERNOON-DRESS.

The under-sleeve is of satin; the upper one of the same material as the dress, piped with satin of a lighter shade; the points are joined under passementerie ornaments; cuffs of pleated muslin and lace.—Price of pattern of sleeve, trimmed, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 5527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 361.

## No. 1.—CENTRE FOR MAT: EMBROIDERY.

This design is worked with gold thread and embroidery silk. The thread is placed upon the foundation, and is fixed by single-stitches worked with fine silk at regular distances; the rest of the design is in long-stitches worked with embroidery silk. The foundation may be of cloth, plush, or velvet; the design may also be repeated to form a border or corners to a cushion.

## Nos. 2 AND 4.—TRIMMING: BEADS AND BRAID.

The trimming shown in No. 4 is suitable to be used for ornamenting jackets, mantles, &c. As trimmings of this kind are very costly, many

ladies who have time at their disposal may be glad to make it for themselves. The design must be traced upon transparent linen; the stars are of fine braid and cord, and must be firmly tacked upon the foundation. The spaces are then filled in with jet beads threaded upon black silk; the mode of threading the beads is shown in illustration No. 2.

## No. 3.—CENTRE FOR MAT: EMBROIDERY AND APPLIQUE.

The foundation of this design is velvet; the appliqué pattern silk, fixed by cording-stitch; the rest of the design is worked with embroidery silk in chain, satin, and cording stitches. This design will make the top of a penwiper; it will then be best worked on a foundation of cloth pinked at the edges.

## No. 4.—See No. 2.

## No. 5.—DESIGN: MORESCUE EMBROIDERY.

The design is suitable for a variety of purposes; it may be used to ornament cravat-ends, sachets, &c., or it may be repeated to form a drape for work-baskets. The outline of the pattern must be traced upon silk, and worked over with rather open buttonhole-stitch in embroidery silk, leaving loops at regular intervals. A row of chain-stitch is worked inside the buttonhole-stitch. When the work is finished the superfluous material is to be cut away with a pair of sharp scissors.

## No. 6.—BORDER: EMBROIDERY AND DRAWN THREADS.

This border is suitable for working round handkerchiefs with coloured ingrain cotton, or round doilys with crewel or washing embroidery silk.

## No. 7.—BORDER: EMBROIDERY.

The design is worked in satin and cording stitch, and is suitable for ornamenting washing-dresses, aprons, &c.; it may be worked with crewel ingrain cotton or embroidery silk.

## No. 8.—TRIMMING: CROCHET.

Commence in the centre of a scallop, four chain, join round, eight double under the chain, draw up and leave a loop when working each alternate stitch; break off the cotton and fasten it at the back of the star. Make as many stars as are required.

For the edge:—

1st Row: Three trebles into a loop, three chain, repeat from the beginning of the row six times more, six chain, take another star, and repeat.

2nd Row: One double into the third treble at the side of a scallop, \* four chain, pass over three stitches, one double into the next, repeat from \* nine times more; then repeat from the beginning of the row.

For the heading:—

1st Row: One single into each of the six chain, between the scallops, seven chain, one double into the loop of star, seven chain. Repeat from the beginning of the row.

2nd Row: One treble, separated by one chain, into each alternate stitch of last row.

## Nos. 9 AND 11.—BORDERS: EMBROIDERY.

These borders are suitable to be worked round doilys, table-covers, &c.; they are in satin and cording stitch, and are worked with ingrain cotton or fine crewel; they also are suitable for ornamenting children's dresses, &c.

## No. 10.—CROCHET: BORDER FOR ICE SILK, OR WOOL SHAWLS, &amp;c.

The border is suitable to be worked in Pompadour or Shetland wool, as well as in the new Ice silk or Eis wool. Make a chain the length required, and work always from one end, fastening off your wool at the end of each row.

1st Row: One double into a stitch, three chain, pass over three stitches, and repeat.

2nd Row: Three chain, one double into the second of three chain of last row, four trebles into the double of last row, one double into the centre of next three chain. Repeat.

3rd Row: Three chain, four trebles into the double worked before the trebles of last row, one double into the centre of next cluster of trebles, four trebles into the next, one double into centre of three chain, three chain, one double into the centre of next cluster of trebles. Repeat.

4th Row: Four trebles into the last of three chain, one single into centre of cluster of trebles, four trebles into the double, one single into centre of next cluster, four trebles into centre of three chain, one double into next stitch, three chain, one double into centre of three chain. Repeat from the beginning of the row.



## THE HOME.

DINNER FOR TWELVE PERSONS.—JUNE.  
(Continued from page 351.)

**CHARLOTTE RUSSE.**—Run a little clear jelly into the top of a plain round or oval mould, and lay in some small pieces of fruits of various kinds; allow it to set, then line the sides with Savoy biscuits cut straight at the edges, press well together, then fill with the following: whisk up half a pint of cream to a stiff froth, add 3 oz powdered white sugar, the juice of half a lemon, 3 oz raspberry jam rubbed through a hair-sieve to extract the seeds, a little cochineal, and  $\frac{1}{2}$  oz isinglass dissolved in a tablespoonful of boiling water. When the charlotte is required for table, dip the top of the mould into warm water for a few seconds, wipe dry with a cloth, and turn the mould on a glass or silver dish.

**MACEDOINE JELLY.**—Ingredients: 2 oz gelatine, two lemons, two oranges,  $\frac{1}{2}$  lb loaf sugar, one pint and a half of water, the whites of three eggs, a small piece of cinnamon, and one bay-leaf.

How to use them: Soak the gelatine in the water for one hour or longer, then add the juice of two lemons and two oranges, the sugar, cinnamon, and bay-leaf; whisk the whites of three eggs in a little water, add to the gelatine, stir altogether gently over the fire until boiling; let it settle a few minutes, then pass through a flannel jelly-bag, pouring it back a few times until quite clear; pour a little of the jelly into a mould, let it set, then place in a layer of cherries, grapes, and currants, pour in a little more jelly, let set, then another layer of fruit of different kinds, then more jelly, and so on, until the mould is filled; let set; when required for table, dip the mould for a few seconds in warm water, wipe with a cloth, and turn on a glass or silver dish.

**VOL-AU-VENT OF CHERRIES.**—Cut out of a sheet of four-fold puff paste, one inch thick, an oval piece six inches by four inches, egg the top, and with a smaller-size cutter stamp a mark a quarter of an inch deep, bake in a hot oven about thirty minutes, or longer if required; when baked take the soft paste from the centre, place the case back in the oven to dry for a few minutes. Pick the stalks from 2 lb Kentish cherries, wash them in cold water, and drain them in a sieve. Place in a stewpan 1 lb loaf sugar and half a pint of cold water; let boil five minutes, take off the scum, add a few drops of cochineal to make the syrup a light red, then throw in the cherries, let come to the boil, then take off the fire immediately; stand the stewpan in a pan of cold water to cool the cherries quickly, thereby saving their colour. When required, fill the case with the cherries, and garnish the sides with a few green fern-leaves.

**LEMON CREAM.**—Ingredients: Half a pint of cream, two lemons, 6 oz powdered white sugar, the yolk of an egg, and  $\frac{1}{2}$  oz isinglass.

How to use them: Whisk up half a pint of cream very stiff; add the sugar, the rind of the lemons rubbed on a piece of sugar, and the juice; add the yolk of an egg, and stir lightly together. Dissolve the isinglass in a tablespoonful of boiling water, then add it to the cream; pour into a mould and let set; turn out as directed for the jelly, garnish with some pink flowers and a few fern-leaves.

**NO TIME.**—"I have no time to devote to my children," says the business man, with a sigh, for he really feels the privation of their society keenly; but the excuse is an insufficient one. He should make time—let other things go—for no duty is more important than that he owes his offspring. Parents should never fail to give the child such sympathy in its little matters of life as will produce in its confiding mind that trust and faith which is a necessary element in parental influence. Filial affection is a great safeguard against evil influences, as well as a great civilizer to its possessor. Do not forget, too, that the childish mind, in process of development, absolutely needs the cheerful and happy influences which are produced by amusements as sure as the plant needs sun and light for its proper growth; and who can be better persons to afford recreation than both parents? Too frequently does the stately father, filled with the cares and responsibilities of life, forget that his little one is yearning for that familiar love which induces a game of romp between them. The father's entrance after the day's labour should be a cause for rejoicing, and the signal for a merry game which would benefit him as well as the little ones.

## GRAINS OF GOLD.

No reproof or denunciation is so potent as the silent influence of a good example.

WOUND no one's feelings unnecessarily; there are thorns enough in the path of human life.

THE power of applying an attention steady and undissipated to a single object is the sure mark of a superior genius.—*Chesterfield*.

NORING but frank intercourse with independent minds, nothing but discussion on equal terms, will keep a thinker intellectually humble and conscious of fallibility.

HE who makes a baseless insinuation against a neighbour's integrity or honour is guilty of an injustice which is atrocious and monstrous, in comparison with the petty depredation of the despicable thief who breaks into his granary and surreptitiously carries away his corn.

No man who has reached the age of threescore years and ten would, upon reflection, be willing to rub out from his experience in life the sorrows which have softened his character, the mistakes which have taught him wisdom, or the wrong-doings which he has ever regretted, and which, by their influences, have made the golden threads which it is reasonable to suppose have been formed in the texture of his moral character.

## ALL ABOUT LOVE.

CYNICAL people tell us that the days of romance are gone by; that Augustus no longer falls in love with beautiful, though poor Araminta, but schools his affections wisely, and looks about him for a rich wife. Well, it is true that young people are not much given to falling desperately in love in these later days. Culture seems to have the effect of transforming the process of falling into one of sliding. The amatory sentiment is allowed to develop itself very slowly. It is commonly said that more and more persons now marry for definite objects, such as wealth, social position, or domestic adornment; yet the normal mode of selection is still held to include the play of an instinctive emotion as well. What the higher culture seems to do, over and above strengthening the controlling power of will, is to make this emotion more reflective and self-conscious. People learn to understand more clearly their own feelings and tastes, and to know better beforehand what kind of object is likely to satisfy them. The emotional impulse now shows itself as a conscious wish to possess an object of a certain definite character. Still, the actual conception of a strong affection is a process that goes on outside the will, and while men and women are young they must love perforce, even if their judgment does not always approve. So that falling in love is not yet obsolete.

## HOW TO DRESS.

No woman can dress well who has not a thorough knowledge of her own points and the fitness of things. She must dress in accordance with her means and station. Dress, to be in perfect taste, need not be costly; and no woman of right feeling will adorn her person at the expense of her husband's comfort or her children's education. At home, her toilet should be as well chosen at the family breakfast-table as at the grand ball. If she is young, her dress will be youthful; if she is old, it should not affect simplicity. The golden rule in dress is to avoid extremes. Ladies who are not very young nor very striking in appearance cannot do better than wear quiet colours. Ladies who are not rich can always appear well dressed with a little care in the choice and arrangement of the materials and colours. Morning-dress should be faultless in its way. For young ladies, married or unmarried, nothing is prettier in summer than white or very light morning-dresses of materials that will wash; but they must always be exquisitely fresh and clean, ribbons fresh, collars and cuffs irreproachable. Morning-dress for elderly ladies of wealth and position should be of dark silk. No jewellery or flowers should be worn. Diamonds should be reserved for evening wear. Thin ladies can wear delicate colours, while stout, florid persons look best in black or dark gray. For old as well as young, however, the question of colour must be determined by complexion and figure. Rich colours harmonize with brunette complexions and dark hair; delicate colours with persons of blonde hair and complexion. Imitation lace should be worn by no one who can afford to buy the genuine article.

## No. 11.—See No. 9.

**CONVERSATION AT HOME.**—Children hunger perpetually for new ideas. They will learn with pleasure from the lips of parents what they deem it drudgery to study in books; and even if they have the misfortune to be deprived of many educational advantages, they will grow up intelligent if they enjoy in childhood the privilege of listening daily to the conversation of intelligent people. A silent home is a dull place for young people—a place from which they will escape if they can. How much useful information, on the other hand, is often given in pleasant conversation, and what unconscious, but excellent mental training, is lively, social argument!



NO. 1.—HAT.



NO. 2.—BONNET.



NO. 3.—CAPOTE.



NO. 4.—MARGUERITE PINAFORE  
COSTUME FOR YOUNG LADY.



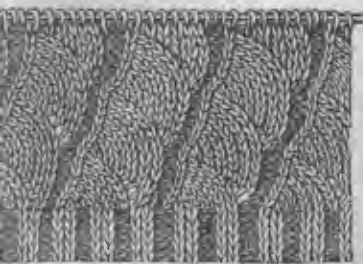
NO. 5.—WALKING-COSTUME.



NO. 6.—WALKING-COSTUME.



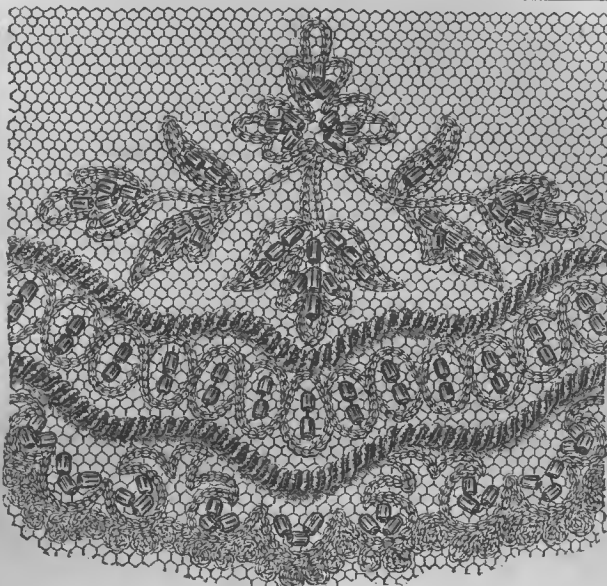
NO. 7.—WALKING-COSTUME.



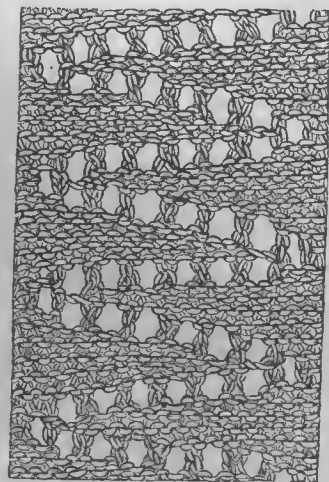
NO. 1.—DETAIL OF STOCKING NO. 5.



NO. 2.—CRAVAT-BOW.



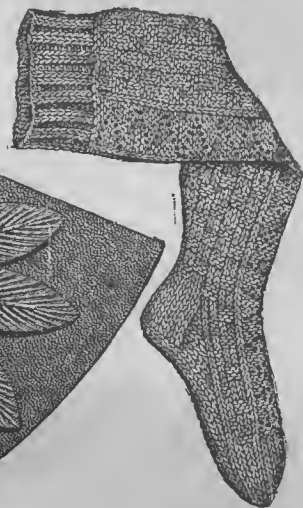
NO. 3.—BEADED LACE.



NO. 4.—STRIPE FOR STOCKING NO. 7.



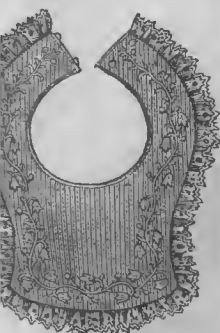
NO. 5.—CHILD'S KNITTED STOCKING.



NO. 7.—CHILD'S KNITTED STOCKING.

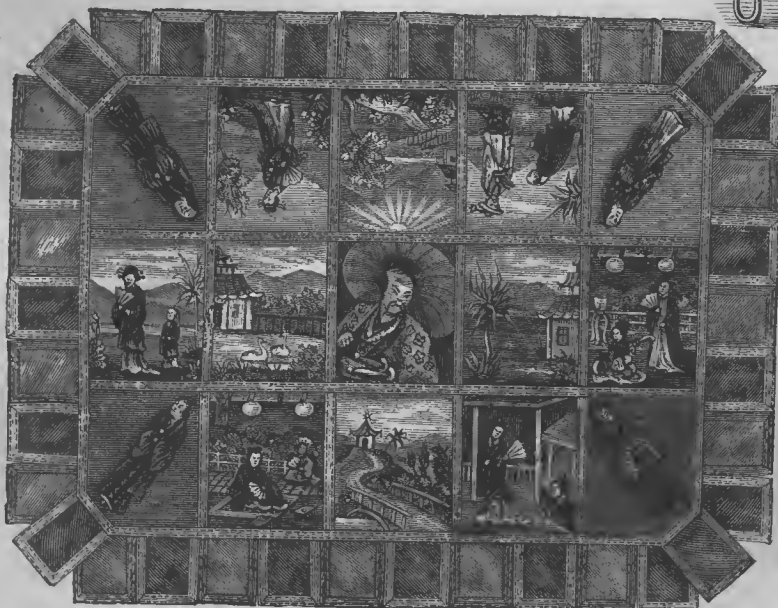


NO. 8.—FICHU.



NO. 10.—INFANT'S BIB.

NO. 6.—EMBROIDERED CENTRE FOR MAT.



NO. 11.—JAPANESE ANTIMACASSAR.



NO. 9.—WORK-BASKET.



NO. 12.—FICHU.



# SUPPLEMENTS CONTAINED IN THIS MONTHS PART.

## DESCRIPTION OF

### No. 18 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Dinner-dress.—Bouillonné skirt of mauve muslin-de-laine; corsage and panels of biscuit-coloured faille, ornamented with painted designs in roses and leaves; scarf-tunic of Bayadère striped silk; the puffs on the shoulder and the sleeves are of muslin-de-laine; ruffles of crape lisse.—Price of patterns of complete dress, trimmed, \$1.60. Corsage, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Carriage-dress.—Trained skirt of gray cashmere; robings and drapery in striped ombré silk; mantlet in striped grenadine, trimmed with lace. Chip bonnet, with striped scarf and bouquet of tea-roses.—Price of patterns of complete dress, trimmed, \$1.80. Mantlet, trimmed, 50c.; flat, 25c.

**THIRD FIGURE.**—Walking-dress.—Mantle and dress of gazelle-coloured vicuna, the former bordered by satin; bias bow, pleated plastron, and bonnet trimmings in pale otter satin. Blue satin sunshade, lined with white.—Price of patterns of complete dress, trimmed, \$1.60. Mantle, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Walking-dress of gray nun's cloth; the tunic, cape, and cuffs are embroidered with carmine silk; the revers of the tunic and cape are of carmine twilled silk. Gray chip hat, trimmed to correspond.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Cape, trimmed, 25c.; flat, 10c.

**FIFTH FIGURE.**—Walking-dress of bronze-green cashmere, with scarf of sepia surah; mantle of black sicilienne cut out in vandykes, embroidered with silk and beads, and which are filled in with chenille fringed network. Bonnet of bronze surah, trimmed with gold-coloured satin and feathers.—Price of pattern of mantle, trimmed, 50c.; flat, 25c.

**SIXTH FIGURE.**—Walking-dress for Little Girl from Eight to Ten Years of Age.—Long jacket and kilted skirt of biscuit-coloured nun's cloth; the jacket is embroidered with brown silk, and is trimmed with a binding of satin and lace; scarf of Bayadère striped silk. Leghorn bonnet, trimmed with striped ribbon and daisies.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of pearl-gray sateen; belt and drapery of chintz-pattern sateen. Rice-straw hat, trimmed with field-flowers.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Home-dress.—Princess robe of golden-chestnut foulard, opened with facings of Pompadour brocade over a waistcoat of fluted lace.—Price of patterns of complete dress, trimmed, \$1; flat, 50c.

**NINTH FIGURE.**—Dinner-dress.—Triple skirt of striped grenadine, with borders of figured terra-cotta silk; Zouave jacket; belt and sash in satin, trimmed with gold embroidery; puffed sleeves of white Indian muslin.—Price of patterns of complete dress, trimmed, \$1.60. Zouave jacket, made up, 25c.

**TENTH FIGURE.**—Dinner-dress.—Skirt of faille; polonaise of striped terra-cotta coloured barege, trimmed with faille kiltings and lace.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Dinner-dress.—Skirt of white nun's veiling, trimmed with embroidery and lace; casaquin of moss-green satin, embroidered with gold; scarf of Bayadère striped surah fringed with chenille.—Price of patterns of complete dress, trimmed, \$1.60. Casaquin, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Reception-dress.—Trained skirt of white Runchunder silk, trimmed with gathered flounces and puffs, which are divided by narrow blue satin bands; trained polonaise of pale blue surah, with puffed sleeves of white Indian muslin.—Price of patterns of complete dress, trimmed, \$1.80. Trained polonaise, trimmed, 80c.; flat, 25c.

**THIRTEENTH FIGURE.**—Walking-dress.—Jacket and box-pleated skirt of fawn-coloured linen; scarf, pockets, and collar of slate-coloured striped sateen. Straw bonnet, trimmed with striped surah and a bouquet of roses.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Visiting-dress.—Puffed skirt of muslin-de-laine; tunic and jacket of bronze-green cashmere, embroidered with silk

of a darker shade and bound with satin. Straw bonnet, trimmed with surah, white lace, and bouquet of white wild roses.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Afternoon-dress.—The skirt and scarf are of Bayadère striped silk, the pointed bodice and turreted tunic of lilac muslin-de-laine, trimmed with the striped silk; and lace. Japanese parasol.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Walking-dress for Little Girl from Seven to Nine Years of Age.—The dress is of blue and white sateen, with pockets, cuffs, and waistcoat of blue sateen, trimmed with pleatings of white sateen. Leghorn hat, trimmed with blue ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress for Little Girl from Eight to Ten Years of Age.—The dress is of white sateen, trimmed with pleatings of the same; scarf of Bayadère striped surah. Rice-straw hat, trimmed with a scarf of striped surah.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Walking-dress of beige, trimmed with pleatings of beige of the same colour and brown silk embroidery. Tuscan hat, trimmed with a wreath of flowers.—Price of pattern of mantle, trimmed, 50c.; flat, 25c.

**NINETEENTH FIGURE.**—Home-dress for Little Girl from Six to Eight Years of Age.—Kilted skirt of lilac and white figured sateen; Louis XV. jacket of lilac sateen, with collar, cuffs, and pockets of the same material as the skirt.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress.—The skirt and long waistcoat are of lichen-green and gray muslin-de-laine; the jacket, tablier, and kiltings are of lichen nun's cloth. Fancy straw bonnet, trimmed with a bouquet of flowers. Lichen satin sunshade lined with white, and ornamented with a bunch of painted flowers.—Price of patterns of complete dress, trimmed, \$1.60. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET. GROUP AND CORNERS: CARNATIONS, EMBROIDERY.

These designs are suitable for the centre and corners of a table-cover, antimacassar, cushion, oblong or square; or the group may be worked separately for a circular cushion. They may be worked in crewel or embroidery silk on plush, satin, Roman satin, or any other material which may be preferred.

The size of our paper prevents our giving the termination of the two corners of the same length, but a small dotted line indicates where they repeat and join. The corners, it will be seen, differ slightly, so that they may be alternated or used alike for the same article, according to taste.

Ladies desirous of tracing for themselves will find directions for tracing and working in our Crewel-work Supplement.

## THE GIGANTIC SUPPLEMENT CONTAINS

All the newest Summer Fashions for Ladies and Children; Full-size Patterns for Cutting-out Bathing-dress for Young Lady and Walking-dress for Little Girl of Four or Five Years of Age.

## PARIS FASHIONS.

THE ideal of fashion seems more and more retrospective of toilets of the last century and the beginning of this. The new summer costumes seem made after those of the period of Louis XV. or Louis XVI., or from that of the Directoire. Most unique and graceful are such costumes with bodices gathered into a belt, peplines, fichus, jabots, all betrimmed with lace and ribbons. Softest tints are those preferred: Indian sky, ashes of roses, melted steel, mastic, turquoise, coral-pink, almond, burnished silver, and amber. Twilled satins and surahs are brocade, striped, sprigged, or shaded in graduated tints: the latter is a very fashionable style both for materials and ribbons.

Spanish blond is the darling of fashion, and is used for bonnets, dresses, and Watteau mantles. Bonnets of Spanish blond are something between a capote and a mantilla; they come forward over the forehead, and fall over the neck and shoulders at the back. On one side is placed

a flower or a tuft of light feathers, coral-pink, ciel-blue, rose, or fire colour. The mantilla bonnet is of either black or white blond; in the latter case it is, of course, much more dressy, more so even than the capote of steel lace, which is also a very great favourite of fashion.

For dresses, black lace, whether Spanish blond or Chantilly, is arranged so as to almost entirely cover the satin skirt; sometimes in one deep flounce, looped up here and there with bows of satin or agrafes of passementerie, sometimes in a series of narrow flounces, crossed once or twice with a row of fancy fringe. At the back a wide lace sash is loosely tied very low down. The bodice is one mass of gathered lace. For dinner or evening dresses, white Spanish blond looks very pretty, either over white or light-coloured satin or surah.

A pretty walking-toilet is of raisin-coloured veiling and figured silk, in a tiny pattern of olive and copper-colour over raisin. The round skirt of veiling is arranged in front in deep round pleats, fastened down by a ruche of *bise* lace, embroidered in soft silk of the colours of the pattern. The pleats and ruche cover the front of the skirt only; the back is draped up into a succession of puffs. The bodice, made of the figured silk, comes down very low over the hips, and the basque is slit open in four different places, so as to show the draperies of the puffs. The semi-short sleeves form in the upper part two small puffs. A full ruche and jabot of embroidered lace form a pretty finish to the bodice, and a similar ruche goes round the sleeve.

Another is of turquoise-blue fancy woollen material and armure silk of the same colour, with a tiny vandyke pattern in *écru*. The short skirt is of the fancy material, pleated lengthwise in treble flat pleats, with a balayuse of *écru* silk; the bodice, of armure, has a postilion-basque. By way of second skirt, a scarf of turquoise veiling and armure is draped across the front and meets the puffed drapery at the back; it is edged with fringe of two shades of *écru*. The bodice opens in a square over a high-pleated chemisette, made of turquoise-blue surah.

Again, another is of almond-coloured muslin-de-laine; pleated round skirt, trimmed with two intersected scarfs—one of the same fabric, the other of Bayadère striped surah in blended colours. The bodice has short basques in front, but is lengthened behind into a postilion-basque. A fully-pleated bouffant fichu of Bayadère surah is worn by way of mantle.

A more simple dress is of sand-gray basket-work veiling; the round skirt trimmed up to the waist with narrow ruched flounces. The tunic is much draped, and looped up on the left side by a bow of satin ribbon. The bodice, gathered on the shoulders, is very closely pleated at the waist and crossed under a ribbon sash fastened by a bow, the ends of which meet those of the bow on the skirt; semi-long puffed sleeves, with bows to match.

Dresses of washing materials, such as sateen, cambric, and percale, are made very much in the same way as those of fancy woollen or even silk materials—the bodice of figured sateen as well as the skirt, trimmings, and the skirt itself of plain sateen or percale. They are very much trimmed with *bise* or yellowish lace, either plain or embroidered with very fine coloured wool to match the pattern.

Semi-high shoes laced, or with open bars on the instep, are worn with fine cotton or thread stockings matched in colour to the dress, and sometimes striped or sprigged.

## DESCRIPTION OF

### FASHION ENGRAVINGS, Page 376.

#### No. 1.—HAT.

The hat is of tuscan; the brim is bound with cardinal satin, over which is placed a fancy tuscan gimp; it is trimmed with satin, shaded feathers, and gold comb ornaments.

#### No. 2.—BONNET.

The bonnet is of chip, with a gauged lining of ruby satin; it is trimmed with ruby chenille, and a bouquet of carnations, white May-blossom and foliage.

#### No. 3.—CAPOTE.

The capote is of brown satin, finely gathered at the back of the crown; it is trimmed with steel lace, a bouquet of flowers, and surah strings.

#### No. 4.—MARGUERITE PINAFORE COSTUME FOR YOUNG LADY.

The dress is of light brown cashmere; the Marguerite pinafore of floriated satin; it is

bound and trimmed with striped satin, blue silk girdle, and tassels.—Price of patterns of complete costume, trimmed, \$1. Marguerite pinafore, trimmed, 60c.; flat, 25c.

#### No. 5.—WALKING-COSTUME.

The dress is of fawn-coloured beige; mantle of serge silk, trimmed with jet fringe and fringed satin bows at the back. Straw hat, trimmed with blue shaded surah and a bouquet of May-blossoms with foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

#### No. 6.—WALKING-COSTUME.

The dress is of willow-green muslin-de-laine; mantle of Indian cashmere, bordered by Barcelona lace, headed and finished with rainbow beaded fringe; drawn satin cuffs; bows of black ribbon. Tuscan bonnet, trimmed with shaded ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

#### No. 7.—WALKING-COSTUME.

The kilted skirt is of biscuit-coloured sateen; jacket-bodice and draperies of Japanese figured cotton; cashmere mantle, trimmed with steel beaded lace. Leghorn hat, trimmed with shaded biscuit feathers and satin ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

#### DESCRIPTION OF

#### FANCY-WORK ENGRAVINGS, Page 377.

#### Nos. 1 AND 5.—CHILD'S STOCKING: KNITTING.

This stocking is suitable to be made in knitting-cotton (No. 16) and pins (No. 18, Walker's gauge), or knitting-silk and the same size pins. Fifteen stitches are cast on, and twenty rounds knitted for the inch. As the stocking may be made for a child of any size, we think these directions will be more useful than if we gave any stated number of stitches. We may, however, mention that for a stocking to fit a child from four to five years of age knitted with the pins and silk or cotton described, about 111 stitches should be cast on. The number of stitches cast on must be divisible by ten, as that number is required to form each pattern. Eleven extra stitches are allowed, which must be knitted plain in the middle of the back of leg, so that the requisite decrease may not throw the pattern out.

For the top of stocking: Commence with the ribbed pattern, knit two and purl two alternately for about forty rounds, or two inches. After this the pattern No. 1 is commenced.

1st Round: Purl two, make one by turning the cotton over the pin, knit seven, pass the next stitch over the seventh knitted stitch. Repeat from the beginning of the round until you are within eleven stitches of the end; these are knitted plain. The centre stitch of the eleven must be purled in every round for the seam. In order to remember to do this, tie a piece of coloured cotton in the stitch in the first round. As these stitches in nowise form the pattern, we shall not mention them in the following directions.

2nd Round: Purl two, knit one, make one, knit six, pass the next stitch over the sixth knitted stitch, and repeat from the beginning of the round.

3rd Round: Purl two, knit two, make one, knit five, pass the next stitch over the fifth knitted one, and repeat from the beginning of the round.

4th Round: Purl two, knit three, make one, knit four, pass the next stitch over the fourth knitted stitch, and repeat from the beginning of the round.

5th Round: Purl two, knit four, make one, knit three, pass the next stitch over the third knitted stitch, and repeat from the beginning of the round.

6th Round: Purl two, knit five, make one, knit two, pass the next stitch over the second knitted stitch, and repeat from the beginning of the round.

7th Round: Purl two, knit six, make one, knit one, pass the next stitch over it, and repeat from the beginning of the round.

Repeat from the first round.

The decrease is commenced when you have made the leg the length required from above the knee to the centre of the calf of leg. To decrease, knit two together before and after the seam-stitch in every sixth round until you are within two inches of the commencement of the heel. These two inches are knit two and purl two every round.

For the heel, divide the stitches, leaving the same number on one pin for the heel as there are on the two other pins for the front of foot, knit and purl a row alternately until you have worked the length required for the heel. The seam-stitch must be purled in the knitted row, and knitted in the purled row. For the gusset, begin with the knitted row, slip the stitch next after the seam-stitch, knit the second, pass the slipped stitch over, and knit the next, turn back, purl to the other side of the seam, purl two together, purl one, turn back. In the next row, slip the second stitch past the seam, knit the next, pass the slipped stitch over, knit one, turn back; continue in this way until you have taken in all the stitches each side the seam. Having finished the heel, pick up the stitches at the edge, beginning at the left side, with the pin on which the heel-stitches are, knitting each stitch as you pick it up. With another pin work off the stitches on the two front pins, then with another pin pick up the stitches on the right side of the heel; work half the gusset-stitches on to this pin. Now commence the gusset of the foot; knit round to the right-hand side of the back of foot, knit the first stitch, slip the second, knit the third, pass the slipped stitch over the knitted one, knit to within three stitches of the end of the next pin; slip one, knit one, pass the slipped stitch over, knit the last, the front pin is always knitted without decrease; knit one plain round between every decrease. Continue to knit without increase or decrease until the foot is within an inch of the length required; then decrease for the toe. Knit the first third of the front pin, slip the second, knit the third, pass the slipped stitch over, knit to within three stitches of the end of the pin, slip one, knit one, pass the slipped stitch over, knit one, decrease in the same way at the beginning of the next pin and at the end of the last pin. Work one plain row between each decrease, until you have ten stitches on the front pin and five on each of the back pins; take the stitches from the last pin on the second, place the front and back pins together, and cast the front and back rows off at the same time.

#### No. 2.—CRAVAT-BOW.

The bow is of striped satin in shades of blue; the ends are finished with cream lace.

#### No. 3.—BEADED LACE.

This style of lace is now much used for trimming mantles, bonnets, &c.; it is expensive to purchase, but ladies who have time at their disposal may make it easily and at little cost. The outline of the pattern should be traced on transparent linen, and the net firmly tacked upon it. The pattern is then worked in chain-stitch, in black or coloured silk; the thick waved lines are of fine chenille, worked over in satin-stitch; either jet, steel, or gold beads may be used.

#### Nos. 4 AND 7.—CHILD'S STOCKING: KNITTING.

MATERIALS REQUIRED: Knitting cotton No. 20 or knitting silk, and pins No. 18.

For directions for casting on and shaping the stocking see Nos. 1 and 5. The top of the stocking is worked in ribs of knit two and purl two alternately for about thirty rounds. The leg is in basket pattern with a stripe of open knitting down the front, which is shown in No. 4; twenty-two stitches are required for the stripe, and it will be found more convenient to have these on one pin, leaving the rest of the stitches for the basket pattern on the two back pins. The basket pattern is worked by purling two and knitting two alternately for three rounds, then reverse the pattern by knitting the two purl, and purling the two knitted stitches in the next three rounds, and so on throughout.

For the stripe in front work in the first round, knit two, purl one, make one by passing the cotton round the pin, purl two together, purl fifteen, knit two, work the basket pattern to the end of the round. In describing the following rounds we shall not refer to the basket pattern.

2nd Round: Knit five, make one, knit two together, knit fifteen.

3rd Round: Knit two, purl five, make one, purl two together, purl eleven, knit two.

4th Round: Knit nine, make one, knit two together, knit eleven.

5th Round: Knit two, purl nine, make one, purl two together, purl seven, knit two.

6th Round: Knit thirteen, make one, knit two together, knit seven.

7th Round: Knit two, purl thirteen, make one, purl two together, purl three, knit two.

8th Round: Knit seventeen, make one, knit two together, knit three.

9th Round: Knit two, purl thirteen, make one, purl two together, purl three, knit two.

10th Round: Knit thirteen, make one, knit two together, knit seven.

11th Round: Knit two, purl nine, make one, purl two together, purl seven, knit two.

12th Round: Knit nine, make one, knit two together, knit eleven.

13th Round: Knit two, purl five, make one, purl two together, purl eleven, knit two.

14th Round: Knit five, make one, knit two together, knit fifteen. Repeat from the first round.

The striped pattern is continued down the front of the foot as far as the commencement of the decrease for the toe.

For working the heel and foot, see Nos. 1 and 5.

#### No. 5.—See No. 1.

#### No. 6.—EMBROIDERED CENTRE FOR MAT.

The foundation of the mat is rich claret velvet; the appliqué design is of pale blue satin, worked over in long-stitches with gold-coloured embroidery silk; the edge should be finished with a silk or crows' fringe combining the three colours employed; the appliqué design must be traced on the satin, and the satin is applied to the foundation with shoemakers' paste.

#### No. 7.—See No. 4.

#### No. 8.—COLLAR AND CRAVAT.

The collar and cravat are of blue satin and white lace.—Price of pattern of collar and cravat, trimmed, 25c.; flat, 12c.

#### No. 9.—WORK-BASKET.

The basket is of black and gold bamboo, lined with olive satin; the sides are ornamented with embroidered drapes of ruby velvet pinked at the edges, and bows of satin ribbon.

#### No. 10.—INFANT'S BIB.

The bib is of fine haircord, embroidered with a narrow border in white embroidery cotton; it is edged with muslin embroidery.—Price of pattern of bib, 12c.

#### No. 11.—JAPANESE ANTIMACASSAR.

This novel antimacassar is composed of Japanese pictures, which are sold at most Japanese and fancy repositories, at a very low price. The pictures are each bound with olive-green sarsnet ribbon, and are seamed together at the edges like ordinary patchwork. One corner of each corner-picture is cut off and the edge is bound. The border is composed of oblong pieces of cotton batiste, alternately olive-green and crimson; they are bound, joined together, and fixed to the centre.

#### No. 12.—FICHU.

The fichu is of cream-coloured surah and lace.—Price of pattern of fichu, trimmed, 25c.

OLD SAYINGS.—Proverbs embrace the wide sphere of human existence; they take all the colours of life; they are often exquisite strokes of genius; they delight by airy sarcasm, by their caustic satire, the luxuriance of their humour, the playfulness of their imagery, and the tenderness of their sentiment. They give a deep insight into domestic life, and open for us the heart of man in all the various states which he may occupy. A frequent review of proverbs should enter into our readings; and although they are no longer the ornaments of conversation, they have not ceased to be the treasure of thought.

DURING a tremendous shower, a gentleman entered a fashionable club, bearing a splendid ivory-handled silk umbrella, which he placed in the stand. Instantly another gentleman, who was mourning the abstraction of just such an article, jumped up. "Will you allow me to look at that?" he said, sternly.—"Certainly," remarked the umbrella-carrier. "I was just taking it to the police-station. It was left in my house last night by a burglar whom we frightened off. I hope it will prove a first-rate clue." And though the exasperated owner could plainly see where his name had been scratched off the handle, he sat down and changed the subject.



NO. 2.—WALKING-DRESS  
FOR YOUNG LADY.



NO. 3.—HOME-DRESS.



NO. 1.—DRESS-SLEEVE.



NO. 4.—SKIRT AND TUNIC  
FOR WALKING-DRESS.



NO. 5.—HOME-DRESS.



NO. 6.—BACK  
OF NO. 2.



NO. 9.—WALKING-DRESS.



NO. 7.—BODICE  
FOR HOME-DRESS.



NO. 8.—BODICE  
FOR HOME-DRESS.



NO. 10.—SKIRT AND TUNIC  
FOR WALKING-DRESS.

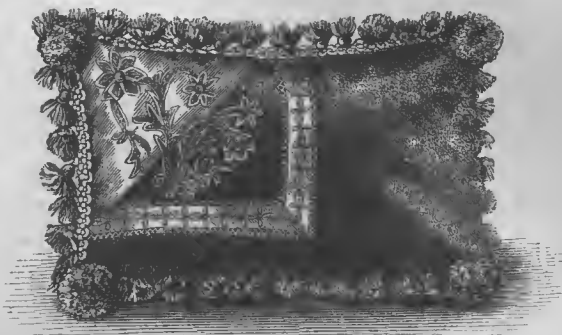


NO. 11.—FRONT OF NO. 9.

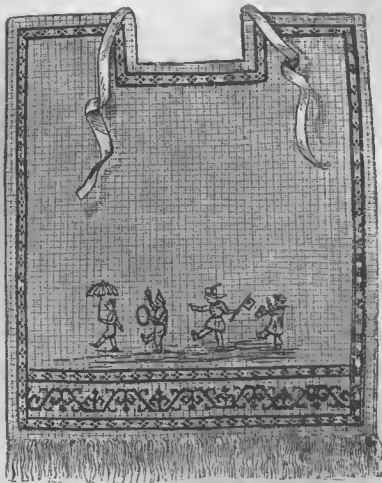




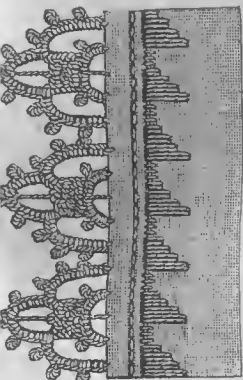
NO. 1.—CHILD'S FEEDER.



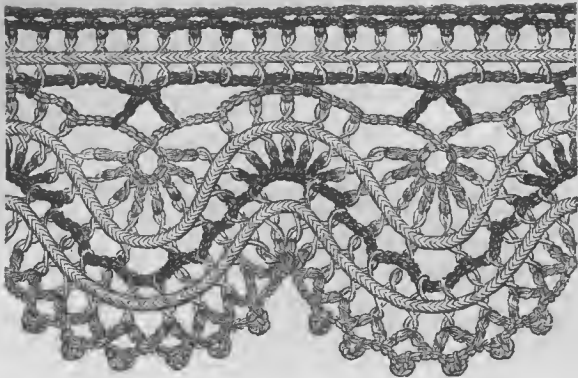
NO. 2.—SOFA-CUSHION.



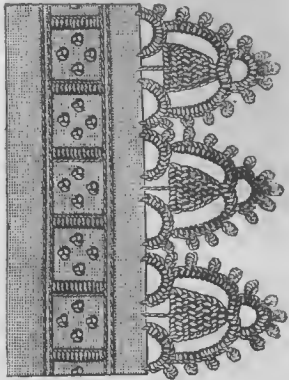
NO. 3.—CHILD'S FEEDER.



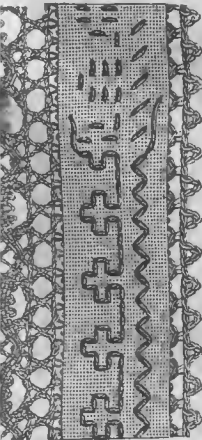
NO. 4.—TRIMMING: CLUNY GUILP  
D EMBROIDERY.



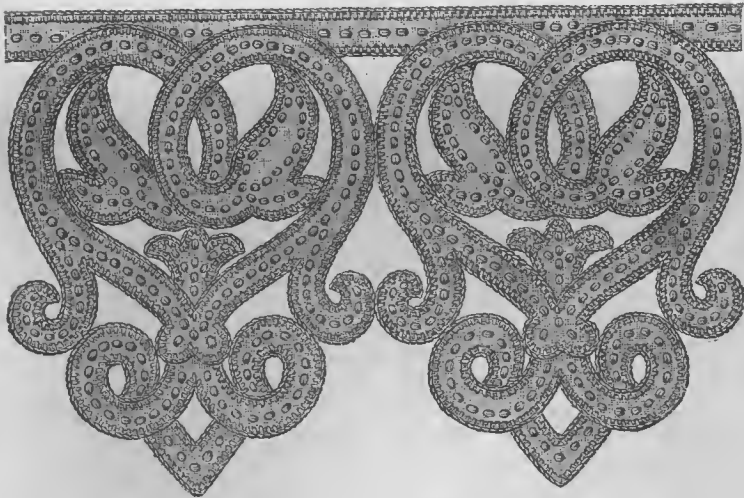
NO. 5.—TRIMMING: CROCHET AND MIGNARDISE.



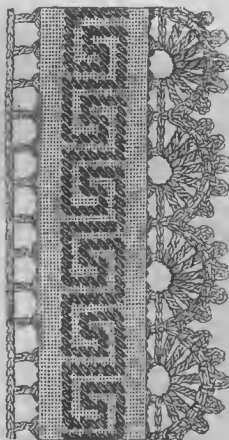
NO. 6.—TRIMMING: CLUNY GUILP  
D EMBROIDERY.



NO. 7.—TRIMMING: LACE  
AND EMBROIDERY.



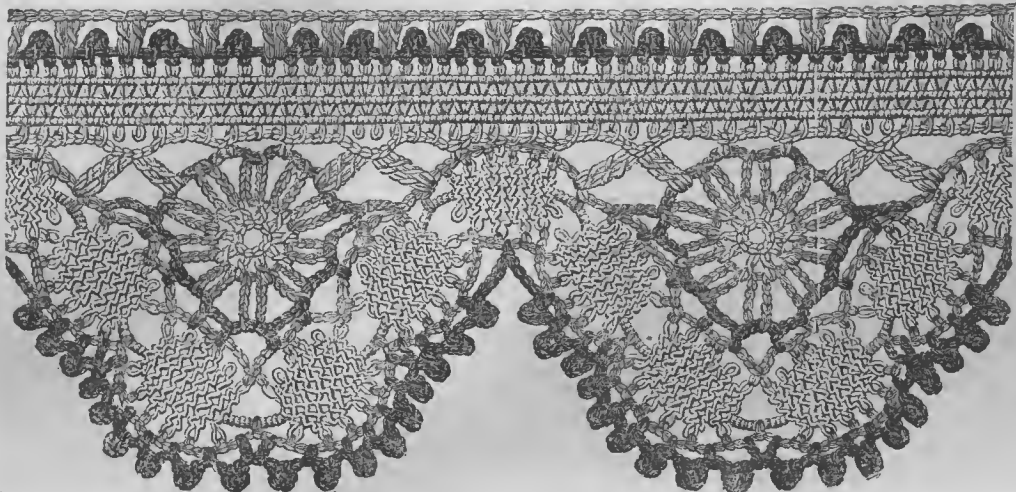
NO. 8.—TRIMMING ROMAN EMBROIDERY.



NO. 9.—TRIMMING: CROCHET  
AND EMBROIDERED BRAID.



—CRAVAT BOW.



NO. 11.—TRIMMING: CROCHET AND GIMP.



NO. 12.—CRAVAT-BOW.

## PARIS FASHIONS.

We have rarely seen so pretty a choice of washing materials as appear this summer for dresses and costumes. The prettiest is satinette foulard, of which we have already spoken, and which is as fine and glossy as surah itself. It is also a very useful and serviceable sort of material, as when it has a black or dark ground it can be worn a whole season, and kept neat and clean. But there are also often washing fabrics very pretty in their way, printed cretonnes, percales, cambrics, and linens, and all these are very fashionable just now. They are all to be had both in self-coloured and figured styles, so as to imitate the more costly silk and woollen materials of the season, and can be made up in the same way.

Some of the new models have no sort of *retroussis* at all, which is pleasant by way of a change, and more practical in the laundry-maid point of view. One, for instance, is plain, slate-blue cretonne, with Algerian striped borders on the selvages by way of trimmings. The skirt is covered by three deep but very fine flutings, each edged with one of the striped borders. A scarf-drapery, also edged with a border, commencing just below the basque, is rounded off over the hip, and tied into a sash-bow at the back. The basque finishes in square ends in front, is curved out over the hips, so as to show the scarf drapery, and forms a small postilion behind. A turned-down collar and cuff are formed of the Algerian striped borders and a band of the same comes down on each side of the front to the edge of the basque. A similar band is fastened round the waist over the basque.

A costume of satinette foulard, in a mille-fleurs pattern over an olive ground, has a skirt trimmed with five flounces, gradually becoming narrower towards the top; plain sash-bow of the same behind just below the basque; basque-bodice shirred at the shoulders and waist-line, and confined round the waist with a belt; sleeves shirred at the top and bottom, and rather bouffant in the middle; small collar; ruches of yellow Bretonne lace round neck and wrists.

A rather more elaborate costume is partly of almond-brown and partly of sprigged satinette. One gathered flounce goes round the foot of the skirt, and six narrower ones form the skirt front or tablier. All this is of the sprigged satinette. From each side of the flounced tablier a pleated drapery of the self-coloured satinette is turned off to the back and draped into a narrow puff. The round-back bodice has a finely-pleated plastron; a collar and cuffs of the sprigged satinette. All the rest of it is of the self-coloured fabric; a round waist-band is fastened at the side with a rosette.

In fancy woollen materials we have also noticed a very pretty costume composed of a dress and mantelet to correspond. The fabric is an almost imperceptible check in a light shade of rust. The front skirt trimming consists of a succession of narrow flutings and shirrings, divided by bands of reddish-brown twilled surah. The back had one deep fluting only, with shirred heading and band of surah; above this it was draped with bows of surah. The bodice was made with pleated fronts, crossed over in front and fastened with a belt of surah. The sleeves were gathered and shirred top and bottom, and finished with cuffs of surah. The mantelet formed a sort of round cape behind, closely fitted at the shoulders and waist, and short square lappets in front. The trimming is put on round the cape and at the edge of the lappets only; it consists of one fluting, with band of surah and shirred heading. The mantelet is fastened in front with flowing bows of surah.

A costume for travelling and the country is of fine limousine, in an indistinct check pattern of moss and brown shades, blending one into the other upon a grayish ground; close-fitting jacket-bodice, with five seams in the back, prolonged behind by four wide superposed loops of the material. Skirt, trimmed with two flounces laid on in flat, wide pleats; scarf drapery folded in upward pleats across the front, and fastened without any puffing under the loops at the back. Wide flowing bow of greenish-brown satin on the left side of the skirt; deep collar and cuffs of satin to match, as a finish to the bodice and sleeves.

Sun hats are still made of the Niche shape, slanting down in front; they are fashionable this summer of the coarsest style of straw called porcupine straw, very glossy and of a deep yellow or bright brown. An enormous bow of surah or satin is placed in front; sometimes a cluster of flowers or a bird at the side, but

nothing whatever at the back. The brim is lined with pleated or puffed surah to match the trimming.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 392.

## No. 1.—DRESS-SLEEVE.

This sleeve is suitable for an afternoon-dress. The cuff is composed of folds of surah, edged with lace, passementerie, and lisse.—Price of pattern of sleeve, trimmed, 25c.

## Nos. 2 AND 6.—WALKING-DRESS FOR YOUNG LADY.

The dress is shown in different materials, and with differently trimmed skirts. No. 2 is of ash-coloured cashmere; the skirt is trimmed with three kiltings, bound with ruby, and the polonaise is laced with ruby-laces. No. 6, showing the back, is of printed satinette cambric, and has a box-pleated skirt.—Price of pattern of dress, trimmed, \$1. Polonaise, trimmed, 60c.; flat, 25c.

## No. 3.—HOME-DRESS.

The dress is of sorrel-green veiling. The drapery of the polonaise is bound with striped satin of two shades of green.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 40c.

## No. 4.—SKIRT AND TUNIC FOR WALKING-DRESS.

The skirt is of olive muslin-de-laine, trimmed with a kilting, upon which is placed a deep black lace; tunic of Oriental-pattern muslin-de-laine, draped under bows of olive and carmine reversible ribbon.—Price of pattern of skirt and tunic, trimmed, 80c.; flat, 40c.

## No. 5.—HOME-DRESS.

The dress is of sand-coloured beige. The skirt is trimmed with alternate kiltings of beige and mahogany-coloured surah; the tunic and jacket are trimmed with a cross-fold of surah.—Price of pattern of dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 6.—See No. 2.

## No. 7.—BODICE FOR HOME-DRESS.

This bodice is suitable to be made in beige, cashmere, or muslin-de-laine; the collar and bindings of the cuffs are of silk.—Price of pattern of bodice, trimmed, 60c.; flat, 25c.

## No. 8.—BODICE FOR HOME-DRESS.

This bodice is suitable to be made in any material.—Price of pattern of bodice, made up, 60c.; flat, 25c.

## Nos. 9 AND 11.—WALKING-DRESS.

The dress is of dove-coloured veiling; mantle of black brocaded silk, trimmed with deep black lace and loops of satin ribbon. No. 9 wears a tuscan hat, trimmed with striped surah and a bouquet of anemones and grass. No. 11 wears a bonnet of black lace, embroidered with steel, trimmed with tea-rose and foliage.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 10.—SKIRT AND TUNIC FOR WALKING-DRESS.

The skirt is of light brown beige, with tunic of striped beige of two shades of brown; it is looped up with silk cord and tassels.—Price of pattern of skirt and tunic, trimmed, 80c.; flat, 25c.

## No. 11.—See No. 9.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527.

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 393.

## Nos. 1 AND 3.—CHILDREN'S FEEDERS.

These feeders may be made of rather coarse linen, diaper, oatmeal cloth, or undressed holland; the design in No. 1 and the figures in No. 3 are outlined in cording-stitch with coloured ingrain cotton or washing embroidery silk; the borders are in cross-stitch. In previous Numbers we have given many simple borders suitable for the purpose. The designs for the outline embroidery will be given on the back of the Gigantic Supplement.

## No. 2.—SOFA-CUSHION.

This illustration gives the newest style for sofa-cushions; the cushion is oblong, and is of olive satin; the top is covered with claret plush; one end is turned back, lined with plush, and is edged with an embroidered band of satin. The floral pattern is worked partly on the satin and partly on the turned-back corner of plush. Another fashion for these cushions is to work the entire design on light-coloured satin, turning the plush farther down, which may be turned back to prevent soiling the embroidered satin when the cushion is in use. The full-size design for the embroidery will be found on back of Supplement. The cushion is finished with a crewel fringe, with a tuft at each corner.

## No. 3.—See No. 1.

## Nos. 4 AND 6.—TRIMMING: CLUNY GUIPURE AND EMBROIDERY.

These trimmings are suitable for ornamenting washing-dresses, underlinen, &c.; they consist of a band of linen or cambric, embroidered with cotton *à la croix*, and an edging of Cluny guipure, which is worked with nun's thread in buttonhole-stitch and twisted bars. The mode of working the stitches will be found in No. 2 of our Point Lace Supplements, given with No. 523 of this Journal.

## No. 5.—TRIMMING: CROCHET AND MIGNARDISE.

For the centre:—

1st Row (with white cotton): Eight chain, one treble into each of eight successive picots of mignardise, one chain, one single into seventh of eight chain, seven chain, one double into the next picot, one double, separated by three chain, into each of four next successive picots of mignardise. Repeat from the beginning of the row.

2nd Row (with red cotton): One treble into fourth of eight chain, one treble into fourth of next seven chain, one chain; take another length of mignardise, one single, separated by one chain, into each of four next picots, one double under second three chain of last row (see design), one chain, one single into next picot, one chain, one double under next three chain, one chain; one single, separated by two chain, into each of four next picots. Repeat from the beginning of the row.

3rd Row: On the other side of second length of mignardise work one double into a picot, three chain. Repeat.

4th Row: One double into centre of two chain of last row, three chain. Repeat.

For the edge:—

1st Row (with red cotton): One treble into each of seven picots on the other side of first length of mignardise in the depth of scallop; take another length of mignardise, one single into a picot, \* three chain, one double into next picot on first mignardise, one single into next picot on second length of mignardise, repeat from \* once more, one chain, one single into next picot on second mignardise, three chain, one double into next picot on first mignardise, one single into next picot on second mignardise, two chain, one single into each of three successive picots, one double into next picot on first mignardise, two chain, one single into next picot on second mignardise, two chain, one double into next picot on second mignardise, one single into next picot on first mignardise, one single into next picot on second mignardise, three chain, one single into next picot, one double into next picot on first mignardise, three chain, one single into next picot on second mignardise. Repeat from the beginning of the row.

2nd Row (with white cotton): One treble into each of six successive picots in the depth of scallop, three chain, one treble into the same picot the last treble was worked into, \* one treble into next picot, five chain, one double into the second, one treble into the same picot the last treble was worked into, repeat from \* five times more, one treble into next picot, three chain. Repeat from the beginning of the row.

## No. 6.—See No. 4.

## No. 7.—TRIMMING: LACE AND EMBROIDERY.

This trimming is suitable for ornamenting under-linen, washing-dresses, &c.; the embroidery is worked in long-stitches with ingrain cotton upon a band of linen; it is edged with lace.

July 1, 1881.]

No. 8.—TRIMMING: ROMAN EMBROIDERY.

No. 8.—This trimming is suitable to be used for ornamenting washing-dresses, aprons, &c.; it may be worked on undressed holland, linen, or nainsook muslin. The pattern must be traced upon the material, and the outline be worked over in buttonhole-stitch; a row of knot-stitches is worked in the centre. When the work is finished, the superfluous material is to be cut away with a pair of sharp scissors. This design will also be suitable for working closely with beads, either black, white, or coloured, for trimming mantles, &c.

No. 9.—TRIMMING: CROCHET AND EMBROIDERED BRAID.

White mediæval braid is used for this trimming; it is embroidered with a Greek key design in tent-stitches.

For the crochet edge:—

1st Row: Work one double into two picots together, three chain, one double into the two next picots together, five chain, one double into two next picots together, three chain. Repeat from the beginning of the row.

2nd Row: One double into the first double of last row, one chain, seven trebles separated by one chain under the five chain of last row, one chain. Repeat from the beginning of the row.

3rd Row: One double into the double of last row, one chain, \* one double between the two next trebles, four chain, repeat from \* four times more, one double under next chain, one chain. Repeat from the beginning of the row.

For the heading, on the other side of braid work one treble into two picots together, three chain. Repeat from the beginning of the row.

Nos. 10 AND 12.—CRAVAT-BOWS.

Nos. 10 AND 12.—CRAVAT-BOWS.  
No. 10 is of pale blue surah and Bretonne lace,  
and No. 12 of Indian muslin and lace.

No. 11.—TRIMMING: CROCHET AND GIMP.

For the centre :—

For the centre:—  
1st Row: Commence with white cotton at the top of scallop, one double separated by one chain into each picot on a pattern of gimp, three chain, one double into the bar between two patterns, three chain, \* one double into first picot on next pattern, three chain, pass over one picot, one double into each of two next picots, three chain, pass over one picot, one double into the next, repeat from \* three times more, three chain, one double into the bar between two next patterns, three chain. Repeat from the beginning of the row.

For the star in the centre of scallop, make a chain of twenty stitches, join round, \* nine chain, one double into the first of twenty stitches, one double into the next stitch, repeat from \* nine times more; in the centre of the star work one treble into the stitch between two loops of nine chain, repeat from \* nine times more, fasten the cotton off neatly at the back of the work. To join the star into the scallop, work with red cotton one single into the last stitch of first three chain of first row, three chain, one double under next three chain, three chain, draw the cotton through a loop of centre star, two chain, one double under next three chain, two chain, draw the cotton through the next loop of star, two chain, one double under next three chain, two chain, one double under next three chain, one chain, draw the cotton through the next loop of star, two chain, one double under next three chain, two chain, draw the cotton through the next loop of star; three chain, one double under next three chain, one treble under next three chain, draw through the next loop of star, \* three chain, draw through the next loop of star, repeat from \* three times more, join to the first stitch, and fasten the cotton off neatly at the back of the work.

3rd Row (with white cotton) : Two double trebles under the chain worked between the pattern of gimp, and the double worked into the bar (see design), two double trebles into the three chain of star (see design), two chain; take a length of gimp, one single into a picot, one chain, one single separated by one chain into each of two next picots, one chain, one double under next three chain, one single separated by one chain into each of three next picots, one double under next three chain, one single separated by one chain into each of three next picots, pass over two picots, and repeat from the beginning of the row.

For the heading on the other side of straight gimp work, with red cotton, one double into a picot, four chain, one double into the first, one double into next picot, one chain, one double

into next picot, one chain. Repeat from the beginning of the row.

2nd Row (with white cotton): Two trebles between two of the red picots, two chain, repeat.

For the edge : On the other side of scallop work with white cotton one double separated by two chain into each of the four centre picots on the medallion in the depth of scallop, pass over one picot, one double separated by two chain into each of five next picots on next medallion, one chain, one double into the bar, one chain, one double separated by two chain into each picot on next medallion, two chain, one double into the bar, two chain, one double separated by two chain into each picot on next medallion, one chain, one double into the bar, one chain, one double separated by two chain into each of five picots on next pattern. Repeat from the beginning of the row.

2nd Row (with red cotton): One double under two chain in the depth of scallop, four chain, one double under second, two chain worked in next medallion, \* four chain, one double into the first, one double under next two chain, repeat from \* twice more, one double under next chain, four chain, one double into the first, one double under next two chain, \* five chain, one double into the second, one double under next two chain, repeat from \* twice more, five chain, one double into the second, one chain, one half treble under next two chain, one half treble under next two chain, five chain, one double into the second, one chain, one double under next two chain, \* five chain, one double into the second, one double under next two chain, repeat from \* three times more, four chain, one double into the first, one double under next chain, one double under next two chain, \* four chain, one double into the first, one double into the next two chain, repeat from last \* twice more, four chain, and repeat from the beginning of the row.

No. 12.—See No. 10.

Two grammarians were wrangling the other day, one contending that it was only proper to say, "My wages is high," while the other noisily insisted that the correct thing was, "My wages are high." Finally, they stopped a day-labourer and submitted the question to him. "Which do you say, 'Your wages is high,' or 'Your wages are high?'"—"Oh, off wid yer nonsense!" he said, resuming his pick; "yer naythur on ye right; 'me wages is low, back luck to 'em!"

CHEERFUL people are impervious to the hurts and stings of daily life. Nothing takes their happiness from them. There are some persons who spend their lives in this world as they would spend them if shut up in a dungeon. Every thing is made gloomy and forbidding. They go mourning and complaining from day to day that they have so little, and are constantly anxious lest what little they have should escape out of their hands. They look always upon the dark side, and can never enjoy the good that is present for the evil that is to come. The industrious bee does not complain that there are so many poisonous flowers and thorny branches in his road, but buzzes on, selecting the honey where he can find it, and passing quietly by where it is not. There is enough in this world to complain about and find fault with, if men have the disposition. We often travel on a hard and uneven road ; but with a cheerful spirit we may walk therein with comfort, and come to the end of our journey in peace.

WORDS OF CHEER.—Few persons realize how much happiness may be promoted by a few words of cheer spoken in moments of despondency, by words of encouragement in seasons of difficulty, by words of commendation when obstacles have been overcome by effort and perseverance. Words fitly spoken often sink so deeply into the mind and the heart of the person to whom they are addressed that they remain a fixed, precious, and often-recurring memory—a continuous sunshine lighting up years, perhaps, after the lips that have uttered them are sealed in death. A whole life has been changed, exalted, expanded, and illumined by a single expression of approval falling timely upon a sensitive and ambitious nature. Words of cheer cost nothing to the speaker. On the contrary, they are to him as well as to the hearer a source of great happiness to be had for the mere effort of uttering them. The habit of speaking such words at appropriate times is easily acquired, while at the same time it is of so much importance that it should be sedulously cultivated by all.

## THE HOME.

## COOKERY.

**MACARONI PIE.**—Ingredients: Any cold fish, macaroni, milk, butter, grated cheese, bread-crumbs, and cayenne. Mode: Boil some macaroni very tender in milk, about twice as much as there is cold fish, which should be broken into very small pieces; mix with it the grated cheese and cayenne; put into a flat dish with a few bread-crumbs and some pieces of butter at the top, and bake a light, nice brown. Any fish will do for this dish.

**ASPARAGUS OMELET.**—Boil half a bunch of asparagus, and cut the tops and tender part into half-inch lengths; season with a little salt, pepper, and butter, and put aside on the stove to keep warm while you make your omelet. Beat six eggs, whites and yolks together, with a teaspoonful of milk for each egg, a saltspoonful of salt, and a pinch of white pepper; brown two tablespoonfuls of butter in a frying-pan; pour your eggs in, and as soon as it begins to set at the edges turn them up and shake the pan to keep the omelet from sticking; it will be sufficiently cooked in five minutes; put the asparagus in, double the omelet, and serve immediately on a hot dish.

**GREEN PEAS.**—Boil the peas in plenty of water, and as fast as possible, with salt to taste, and a small bundle of mint. Do not cover the saucepan. When done remove the mint, strain the peas, give them one toss in a saucepan with a piece of butter the size of an egg; add pepper, salt, and a pinch of sugar to taste, and serve.

**HIGHLAND SCONES.**—To 1 lb flour allow from 2 to 4 oz butter or lard, as much hot milk as will make a dough of the flour, and two beaten eggs, if the cakes are wished to rise. Handle quickly, and roll out and cut in any shape or size wanted. Bake on the griddle or in a thick-bottomed frying-pan. They must be served hot and eaten while fresh.

To KEEP EGGS.—Eggs will keep for months if they are simply placed in a box of salt, the small end downwards, and so placed that they do not touch each other.

[Complete in this Number.]

LUCIE'S ADVOCATE.

BY THE AUTHOR OF "THE SECRET OF HER LIFE,"  
ETC. ETC.

## CHAPTER I.

GILBERT VANE, ARTIST.

"I SAID, Lucie, we should have a storm. Bryan Burne predicted it this morning, I told you, and yet you would not be warned."

"And pray, sweet, simple Alice, does Bryan Byrne always predict correctly?" was the half-mirthful, half-scornful rejoinder of the beautiful girl addressed. "Bryan Byrne's sayings appear everything in your eyes, you quiet little mouse!"

"And are they nothing in yours, Lucia?" remarked the other, with a faint smile. "There, do not frown, dear! You cannot deceive me. Bryan, who worships the ground you tread, holds a firmer place in your heart than you will admit. Surely he deserves it, for, for goodness and handsome looks, he has not his equal in Home Wood."

"He is well enough," responded Lucie Ferdale, coquettishly; "but, did I love him, your enthusiasm, little mouse, would make me jealous."

"Jealous of me!" broke in Alice Thorne, with a genuine laugh. "As if Bryan would think of me when you are by! He has but eyes for you, Lucie, as you"—after a pause—"have heart only for him."

"Do not talk so absurdly, little mouse!" said Lucie, with a suspicion of acerbity. "You would show more wisdom in attending to the boat. We shall certainly be swamped!"

"Indeed, I fear we shall. Oh! Lucie"—in a tremor of alarm—"how foolish we were to come! What shall we do? Is not that someone on the rocks yonder?"

"Ah! Lucie, you see in the hour of need truth speaks. You wish for Bryan Byrne!"

"Not very complimentary to wish for him only in the hour when he might be useful. Gracious"—in growing terror—"what a wave! Another such will certainly capsize our boat! Then, oh, Alice, we shall be drowned!"

The position of the two young girls was decidedly perilous. Tempted by the fineness of the afternoon, with no nautical knowledge as to





NO. 1.—FICHU.

NO. 2.—FICHU

NO. 3.—MANTLE.

NO. 4.—INSIDE OF  
MANTLE NO. 5.

NO. 5.—MANTLE.



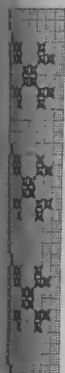
NO. 6.—WALKING-COSTUME.

NO. 7.—WALKING-COSTUME.

NO. 8.—WALKING-COSTUME.



1.—EDGING :  
CROCHET AND  
RIB BRAID.



2.—CROSS-  
STITCH BORDER.



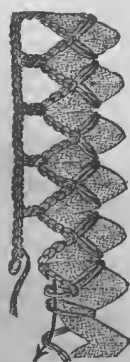
3.—CROSS AND  
ITALIAN STITCH  
BORDER.



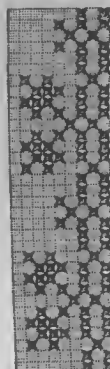
4.—CROSS  
AND ITALIAN  
STITCH BORDER.



5.—DESIGN : CROSS  
AND ITALIAN STITCH.



NO. 2.—EDGING :  
CROCHET AND  
WAVED BRAID.



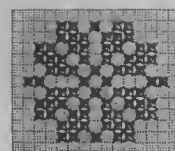
NO. 4.—CROSS-  
STITCH BORDER.



NO. 6.—CROSS AND  
ITALIAN STITCH  
BORDER.



NO. 8.—CROSS  
AND ITALIAN  
STITCH BORDER.



NO. 12.—DESIGN : CROSS-  
STITCH EMBROIDERY.



NO. 10 AND 11.—BORDER : APPLIQUE EMBROIDERY.

## PARIS FASHIONS.

NOVELTIES are rather to be found in the details than in the *tout ensemble* of fashions this summer. In some of the new dresses the usual draperies at the back are exchanged for an enormous baby-bow, placed on the upper part of the skirt; the two loops fall half-way down the skirt, and the wide lappets fall within six inches of the edge of the skirt. The whole bow is made of the same material as the dress, but lined with somewhat stiff lining, so as to keep it firmer. It looks especially well in soft silk, such as plain or shot surah, striped or shaded silks. For short *trotteuse* dresses of fancy woollen material a pretty style is to compose the lower part of the skirt of two fine flutings, the lower one the narrower; about the height of the knees a striped drapery is pleated across, and finished behind into a loose knot and fringed lappets. The bodice is made with a short basque, shawl drapery, puff at the back, double quilled and gaufered revers; these revers are lined with stiff lining so as to set well.

A novelty of the season is the princess dress of self-coloured material, trimmed with strips of some figured tisse, either in small cashmere or floral patterns, put on lengthwise at regular intervals from the top of the bodice to the bottom of the skirt.

For the warm weather a great many little mantles are made of the same material as the dress. Small mantelets pinched in in front for silk costumes; casaquin-jackets crossed in front, fastened with very large and handsome buttons, and made of striped tissue when the dress is partly striped and partly self-coloured. Sleeves are made very narrow, and never come within two inches of the wrist, for gloves are worn longer and longer, either with at least four buttons, or without any buttons at all, and creased in ripples over the arm.

The costliness of ladies' hose is daily becoming greater. The last extravagance in this department is the black or white lace stocking. As a rule, coloured stockings of silk or spun silk are worn with dressy toilets, and coloured cotton stockings with more simple ones. Thenew stockings are sprigged or striped, or else in self-colours to match the dress. High shoes of coloured or bronze kid are worn for out-walking, with open-work bars over the instep to show the stocking.

Lace ruches and bows are a fashionable finish to summer toilets. Fancy brooches or lace-pins are worn with them, in all sorts of odd devices. Ladybirds, coral shrimps, gold cockatoos' heads, owls' faces, Shetland dogs' heads are among the most popular for fastening lace bows or bonnet-strings.

We seem to be taking all our bonnets and hats from English models. A modification of the old-fashioned Pamela is called the Kitty Bell, trimmed with a wreath of flowers to match the toilet, and fastened with an enormous bow of satin or surah under the chin. Other hats are in Bolero or Beamesa shape, with silk pompons, and some in the toquet shape; but for dressy toilets the mantilla bonnet of white Spanish lace, drooping over the forehead a little, is the most fashionable; it is trimmed with a cluster of feathers, or with an aigrette surrounded with flowers.

A pretty toilet, which can be made of any colour, is of slate-gray surah, with tablier of finely-pleated flounces of fine veiling of the same colour; each flounce is edged with a narrow lace border of the same colour. Redingote bodice of plain sicilienne, edging the tablier on one side, with turned-up collar and jabot of the same coloured lace, and pretty buttons of dark blue enamel and steel.

Riding-habits are now rarely made black; they are more frequently navy-blue or bottle-green, the skirt rather short, basque-bodice pointed in front, small plain collar, without any cravat but merely a small brooch in some fanciful device—fly, beetle, or some Arab talisman. The low gentleman's hat, laid over plaited hair and wound round with a ganze veil of the colour of the riding-habit. Sleeves rather short, with turned-down cuffs and gauntlet-gloves. These details may be useful at this season, when riding is such a favourite exercise.

For the country, dresses of light-coloured cambric or satinette are very prettily trimmed with bands of scalloped-out embroidery, worked in white and coloured cotton to match the pattern of the dress. The bodice is made very long in the waist; its edge is concealed under a scarf pleated across the front, and arranged behind in the large baby-bow I spoke of just now. The skirt is trimmed round the foot with flutings, and all the outlines are edged with embroidery.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 408.

## Nos. 1 AND 2.—FICHUS.

These fichus are of Indian muslin and lace. No. 1 is also ornamented with bows of ribbon.—Price of pattern of fichu, trimmed, 25c.

## No. 3.—MANTLE.

The mantle is of satin duchene with gathered plastron and cuffs trimmed with lace.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## Nos. 4 AND 6.—WALKING-COSTUME.

Dress of rust-coloured muslin-de-laine; mantle of black silk serge, trimmed with lace, fringe, and passementerie. The inside of the mantle is shown in No. 4. Bonnet of tuscan, trimmed with rust-coloured ribbon, and a bandeau of shaded leaves.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## Nos. 5 AND 7.—WALKING-COSTUME.

Dress of beige; mantle of sicilienne. No. 5 is trimmed with fringe and passementerie, and No. 7 with lace and passementerie ornaments. Fancy tuscan bonnet, trimmed with corn-coloured ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 6.—See No. 4.

## No. 7.—See No. 5.

## No. 8.—WALKING-COSTUME.

Dress of light olive foulard; mantle of satin duchene, trimmed with fringe, beaded passementerie, and bows of ribbon. Straw hat, trimmed with shaded olive feathers and satin.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 409.

## No. 1.—EDGING: CROCHET AND WAVED BRAID.

The loops are made by working with a needle threaded with crochet cotton a single buttonhole-stitch into each point of braid, and passing the cotton on from one point to another.

For the edge: One double into the buttonhole loop, five chain, one double into the same place, five chain. Repeat from the beginning of the row.

For the heading: One double into the buttonhole loop, four chain. Repeat.

## No. 2.—EDGING: CROCHET AND WAVED BRAID.

1st Row: Work a double under the braid between the scallops (see design), three chain, one double into the point of braid, three chain, one double under the braid (see design). Repeat from the beginning of the row.

2nd Row: One treble into a point of braid, four chain. Repeat from the beginning of the row.

## Nos. 3 AND 4.—CROSS-STITCH BORDERS.

These borders are entirely in cross-stitch, and are suitable to be worked round doilies, serviettes, &c., in ingrain cotton or marking fillette. They will be found suitable for the children's feeders given in No. 893.

## Nos. 5, 6, 7, AND 8.—CROSS AND ITALIAN STITCH BORDERS.

These borders are suitable for trimming ladies' and children's washing-dresses, aprons, &c. The pattern is worked in cross-stitch, edged by Italian-stitch.

## Nos. 9 AND 12.—CROSS AND ITALIAN STITCH DESIGNS.

These designs are suitable to be worked in the corners of doilies, serviettes, &c., or they may be repeated to form borders.

## Nos. 10 AND 11.—BORDER: APPLIQUE EMBROIDERY.

This handsome border is suitable to be used for ornamenting portiers, window-curtains, cloth table-covers, &c.; the foundation is rich

ruby velvet, the appliqué design gold-coloured corded silk. The pattern must first be traced upon the silk, then cut out with a sharp pair of scissors; strain the foundation in a frame, and paste the silk upon it with shoemakers' paste; when dry, a small silk cord is sewn to the edge of the silk with fine sewing silk of the same colour. The design is shown in the full size in No. 10, and in miniature in No. 11.

## No. 12.—See No. 9.

## A RHYMING PUN.

At a tavern one night,  
Messrs. Moore, Strange, and Wright,  
Met to drink and good thoughts to exchange;  
Says Moore—"Of us three,  
The whole town will agree,  
There's only one knave, and that's Strange!"  
Says Strange (rather sore)—  
"I'm sure there's one Moore—  
A most terrible knave and a bite;  
Who cheated his mother—  
His father and brother—"  
"Oh! yes," replies Moore, "that is Wright!"

[Complete in this Number.]

## FAR TOO CLEVER.

## CHAPTER I.

It is the middle of December, snow is falling thickly outside, and the prospect from the morning-room window is anything but cheerful; but although it is almost dark, except for the light from the brightly-burning fire, the shutters have not yet been closed, and Charlotte Seaton sits with her feet on the fender and her eyes fixed on the ruddy coals, apparently deep in thought.

She is a grave and rather haughty-looking girl of twenty, tall and straight, with a pair of keen gray eyes, and a habit of holding her head high in the air as if to inform people that, whoever may forget that she is Miss Seaton of Seaton Manor, she at least is fully aware of her own importance. Her father is the owner of a good slice of the county, and she, being the only child, is looked upon somewhat in the light of an heiress—not that any venturesome squires in the neighbourhood ever dare to dream of approaching Charlotte Seaton with matrimonial designs. Far from that. Everybody knows, though the fact has never been formally announced, that as soon as she is twenty-one she is to be married to Harry Archdale, the eldest son of that worthy Baronet whose estate joins that of her father. This is why Mr. Seaton is building on the borders of his property a gray-stone tower. It is to be completed next year, and is intended to commemorate, for the benefit of future generations, the coming of age and the marriage of the heiress of Seaton Manor.

Charlotte is ambitious. It gratifies her immensely to reflect that her future husband is wealthy and of some importance. She is sincerely attached to him, though she is too cold or too proud to show it; and until lately she has thought herself a truly happy and fortunate girl.

But for the last two months a cloud has dimmed the brightness of her prospects, and this cloud, which is every day growing harder to put up with, has taken the form of her cousin Alice. Now, Alice—in Charlotte's opinion, at least—is essentially a goose. She is a daughter of Mrs. Seaton's sister; and as her parents have gone with some of her brothers and sisters to the South of France, she has accepted her aunt's invitation to spend the winter with her.

Two months—October and November—have already passed away since she came to Seaton Manor; and Charlotte, sitting with her feet on the fender in the morning-room, wonders whether April will ever come, when Alice will go back again to her own people. Charlotte considers herself exceedingly clever, and wonders what possible attraction there can be about a young woman who is not possessed, like herself, of the true Seaton aquiline nose, and who cannot play Wagner's music—is unable to construe Latin and Greek, and knows nothing of the numerous "ologies" that she has at her fingers' ends?

But that there is a certain amount of attraction about Alice is indeed too true; and, sad to relate, ever since her arrival at the Manor she and Harry Archdale have kept up a most energetic flirtation, which Charlotte considers a disgusting and revolting proceeding on their parts. She, of course, is far above such weakness; and she dresses in a severe and classical style, which she thinks corresponds with her dignity. She rarely smiles, and has a knack of looking you full in





NO. 1.—WALKING-DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.



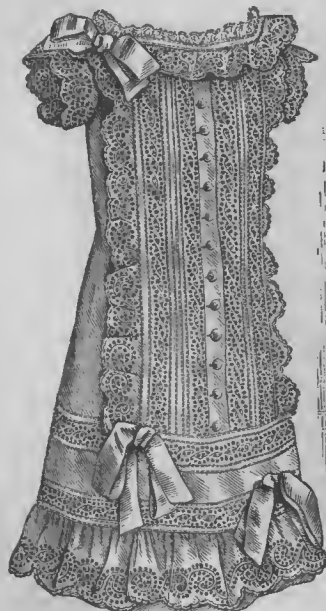
NOS. 2 AND 3.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS.



NO. 4.—AFTERNOON-DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.



NO. 5.—FRONT OF NO. 1.



NO. 7.—DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS.



NO. 8.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS.

NO. 9.—WALKING-DRESS FOR YOUNG LADY.

NO. 10.—WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS.



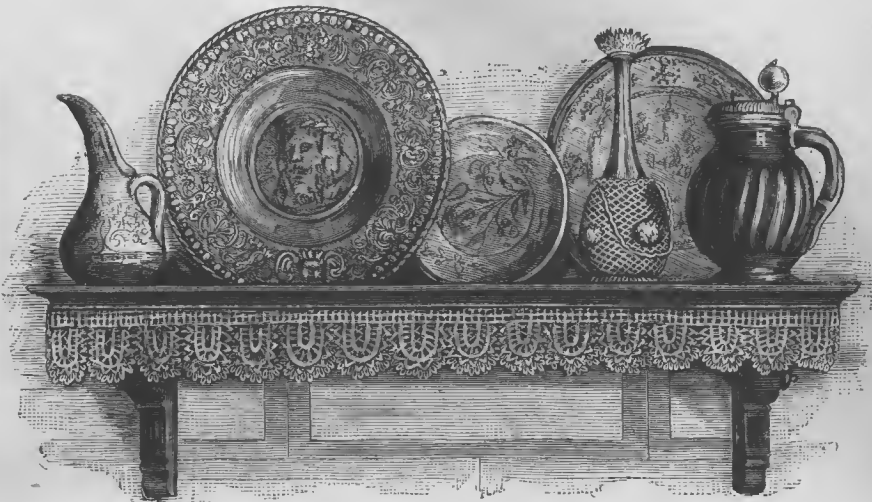
NO. 6.—WALKING-DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS.



NO. 11.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.



NO. 1.—BEADWORK DESIGN.



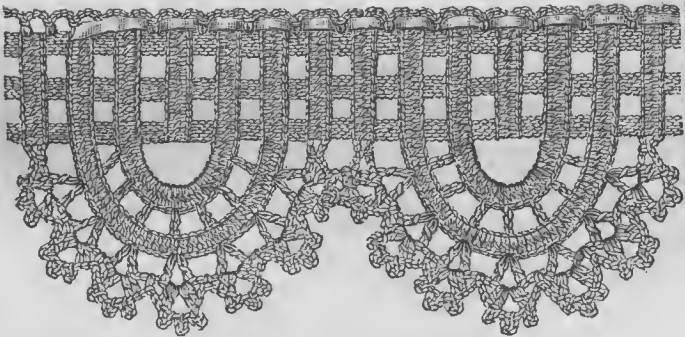
NO. 2.—MANTELPiece WITH CROCHET DRAPE.



NO. 3.—BEADWORK DESIGN



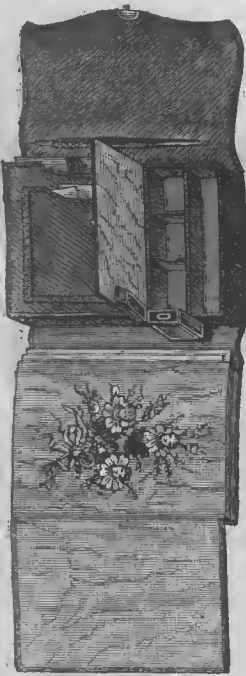
NO. 4.—WRITING-CASE (CLOSED).



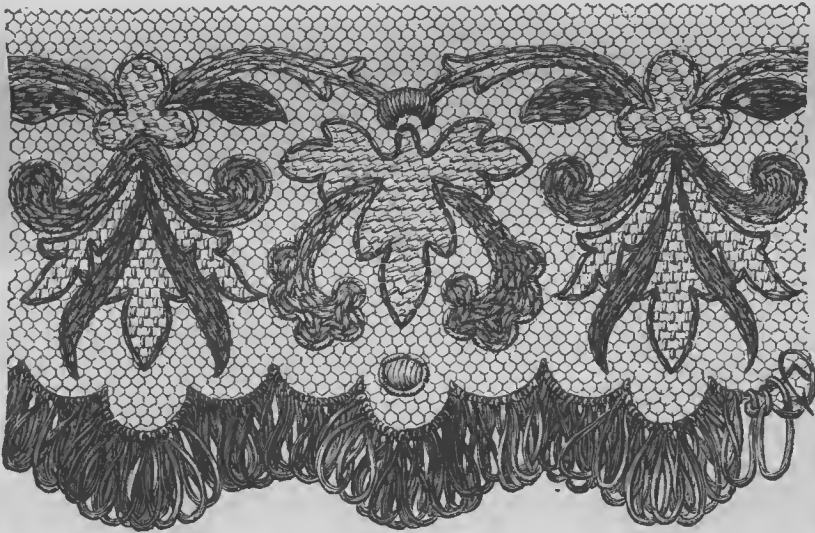
NO. 5.—CROCHET DRAPE FOR NO. 2.



NO. 6.—WORK-POCKET.



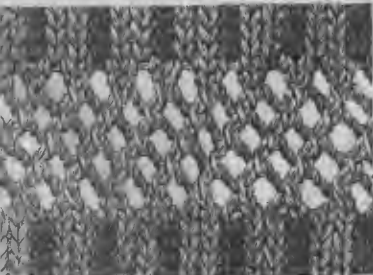
NO. 7.—WRITING-CASE (OPEN).



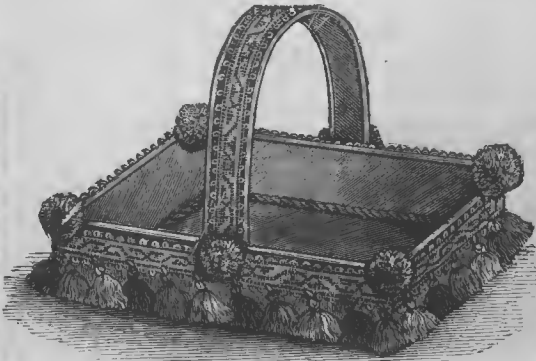
NO. 8.—LACE: DARNED NET.



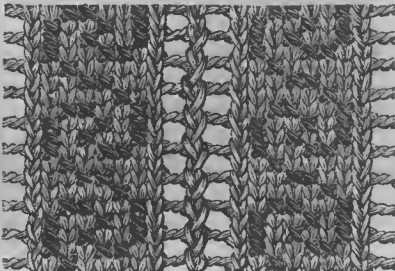
NOS. 9 AND 10.—CHILDREN'S KNITTED STOCKINGS.



NO. 11.—STRIPE FOR NO. 10.



NO. 12.—WORK-BASKET.



NO. 13.—STRIPE FOR NO. 9.

## PARIS FASHIONS.

The characteristic traits of fashion this summer are the enormous bows, which are taking the place of draped tournures at the back, and the very wide white collars which are worn with open bodices, and deep cuffs to match upon the semi-long sleeves not coming much lower than the elbow.

The dress-bodice, slightly open *en cœur* for indoor toilets, is worn with the above-mentioned white collar or with a fichu draped over the bosom, quite in the Charlotte Corday style. Collars of white lawn or cambric are trimmed round with embroidery and lace, and finished in front with a bow of the same. Cuffs to match are worn, turned up plain over the semi-short, tight sleeve of the dress.

A pretty indoor dress is of grayish-blue Hindoo veiling, and surah printed in a cashmere pattern of camaieu tints, touched up with old-gold upon a grayish-blue ground. The bodice is a plain basque, slightly open in front, trimmed down the middle of back and front with two bands of the printed cashmere. The edge of the basque is concealed by a scarf drapery, so that the effect produced is that of a princess dress. The drapery forms a sort of short tablier in front, and is tied into a large loose bow low down at the back. Wide tabs of the printed surah come down at regular distances all round the skirt, to the heading of a fluting of the veiling, with which it is finished at the foot. The sleeves only come beyond the elbow just the width of the cuff, which is of white cambric, edged with embroidery, and turned up over the sleeve. The wide collar, which fits round the opening of the bodice, is of the same style, as well as the bow with which it is fastened in front.

A Charlotte Corday dress is of silver-gray surah shot with blue. The front, which is made plain, is trimmed down the middle with cascade bows of loops of blue and gray satin ribbon. The plain bodice is of shaded pèkin, in gray and blue stripes, the graduated tints of which blend one into the other. In front it is finished into a short, slightly-pointed basque; at the back it is continued into a perfectly plain semi-train. At the top this bodice opens with revers of the shot surah; the opening is filled up with a lawn fichu, the ends of which, edged with white Spanish lace, show beyond the basque. The sleeves are finished from the elbow with deep white cuffs to match.

A pretty summer frock for a young lady is of printed muslin-de-laine, white, sprigged with blue. The skirt is gathered round the waist into a deep but not very full flounce, and continued into four more flounces, each edged with a band of blue glacé surah. The bodice is closely shirred in at the waist, then continued into a fully-pleated tournure. In front it is gathered on each side with shirrings, and put on to a waist-band of the surah. At the top it is finished with a closely-shirred collar, opening in front, with small revers of surah, and is filled in with tulle ruches. The sleeves have shirred cuffs, finished with a band of surah and a tulle ruche.

A very elegant toilet for a young lady for a summer fête, flower show, and so on, is of coral-pink Hindoo veiling. The skirt front is formed of five finely-pleated flounces, with a light scarf bridled across the middle, and forming a small drapery over the hip. The plain semi-train is finished round the foot with five very narrow flutings. The high bodice has a round waist, with a ribbon sash tied in front. A drapery gathered in at the neck and waist trims the front of this bodice, together with a double fluting of white tulle forming a small jabot. A bouquet of wild apple-blossoms is fastened close up to the neck on the left side. Semi-long and very tight sleeves, with deep white muslin cuffs, edged with lace.

Girls' dresses are still invariably made in the princess or Gabrielle style—modifications bearing merely upon trimmings and accessories. A dress for a girl from twelve to fourteen is of almond-coloured muslin-de-laine, piped with red surah. The dress is cut plain, and finished at the top with a very deep collar of the material piped with red. This collar is square at the back, and opens in front to show a bias-band of the material, which comes down to the edge of the skirt, and is also edged with red. A similar band comes down from under the square collar to the edge of the dress in the middle of the back. Three pleated flounces of veiling piped with red surah are put on round the foot of the dress, except in the spaces occupied by the plain bands. The tight sleeves are finished with piped revers and fluting.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 424.

## Nos. 1 AND 5.—WALKING-DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.

The long paletot is of biscuit-coloured armure, trimmed with bands of blue silk embroidery, blue silk cord tassels, and bone buttons. Tuscan hat, trimmed with satin ribbon, and a wreath of forget-me-nots.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## Nos. 2 AND 3.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of lichen-coloured beige, trimmed with narrow kiltling; flounces and gaugings of the same; the folded skirt and deep binding of the pelerine in No. 2 are of shaded surah of the same colour; in No. 3 they are of lichen and red checked silk.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

## No. 4.—AFTERNOON-DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.

This elegant little dress is composed of stripes of pale rose-coloured satin ribbon divided by lace insertion; the ribbon falls in loops at the bottom of the skirt over a lace flounce; the dress must be worn over a plain princess dress of pale rose batiste or silk; sash of rose-coloured surah.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 5.—See No. 1.

## No. 6.—WALKING-DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of fawn-coloured speckled beige; the cuffs and cross-fold on the kilted skirt are of silk; a silk cord, finished by balls, is tied round the waist.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 7.—DRESS FOR LITTLE GIRL FROM THREE TO FIVE YEARS OF AGE.

The dress is of white twill, trimmed with Madeira embroidery; insertion and bows of ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 8.—WALKING-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

Dress of beige; paletot of gray diagonal; the hood is lined with gathered surah, and is ornamented with silk cord and tassels. Straw hat, trimmed with blue silk cord and tufts.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## No. 9.—WALKING-DRESS FOR YOUNG LADY.

The dress is of ash-coloured sateen; paletot of fawn checked woollen material; the three capes are bound with corded silk. Straw hat, trimmed with blue satin ribbon.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

## No. 10.—WALKING-DRESS FOR YOUNG LADY FROM EIGHT TO TEN YEARS OF AGE.

Dress of beige; paletot of sand-coloured cashmere, with collar, cuffs, and pocket of gauged surah. Leghorn hat, trimmed with satin ribbon.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## No. 11.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

The dress is of ciel-blue cashmere, with kiltings and pleated plastron of the same; ruches of silk.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 425.

## No. 1.—BEADWORK DESIGN.

This design will be found useful for a variety of purposes; it may be worked in steel, gold, or jet beads; for collar, waistcoats; and cuffs of dresses, or for the crowns of bonnets and on jerseys.

## Nos. 2 AND 5.—MANTELPIECE WITH CROCHET DRAPE.

The drape which is shown in No. 5 is in crochet, worked with écu crochet cotton.

In scarlet cotton this pattern will make a pretty trimming for children's holland dresses or Roman aprons. The pattern is worked the short way; commence with fifteen chain, turn.

1st Row: One treble into each stitch, turn.

2nd Row: Three chain, one treble into each of two last stitches, three chain, pass over three stitches, one treble into each of three next stitches, three chain, pass over three stitches, one treble into each of three next stitches, turn, repeat from first row three times more, turn, twenty-four chain, pass back over three rows, one double into the first stitch at the beginning of the row, turn, one treble into each of the twenty-four chain, and repeat the first and second rows, \* three chain, pass over two stitches, one treble into the next, repeat from \* six times more, three chain, pass over the treble bar and work one single into lower stitch of the fifteen trebles, turn one treble into every stitch of last row, turn, three chain, one treble into each of two next stitches, three chain, pass over three stitches, one treble into each of three next stitches, three chain, pass over three stitches, one treble into each of three next stitches, three chain, pass over three stitches, \* one treble into the next, two chain, one treble into the same stitch, three chain, pass over three stitches, repeat from \* six times more, three chain, pass over the treble bar, one single into lower stitch of fifteen trebles, turn, two chain, one double under three chain, \* two chain, two trebles under two chain, three chain, one single into the first, three chain, one single into the first, three chain, one single into the first, two trebles under same two chain, two chain, one double under three chain, repeat from \* six times more. Then repeat from the first row.

For the heading:—

One double into a stitch, three chain, pass over two stitches, and repeat.

## No. 3.—BEADWORK BORDER.

This border is suitable for ornamenting dresses, mantles, &c., and may be worked in steel, gold, or jet beads, and silk of a corresponding colour.

## Nos. 4 AND 7.—WRITING-CASE.

The case is of dark green Russia leather, lined with watered silk; it is ornamented with a floral design and monogram, which may either be painted in water-colour or worked in silk embroidery. The case is shown closed in No. 4, and open in No. 7.

## No. 5.—See No. 2.

## No. 6.—WORK-POCKET.

The pocket is of blue satin; it is cut in one piece, measuring fifteen inches in length and eight in breadth, and is embroidered with a cross-stitch border. In No. 894 (Illustrations 3 and 4) we gave a suitable design for the border, and in Illustrations 9 and 12 a choice of two designs for the centre; they are worked in olive embroidery silk; the pocket is lined with quilted sarsnet; one end is shaped at the corners, the other end is turned up six inches to form the pocket; the edges are finished with olive and blue cord. Canvas may be put over the satin, worked through, and drawn out after the work is finished.

## No. 7.—See No. 4.

## No. 8.—LACE: DARNED NET.

This lace is suitable for trimming evening-dresses, fichus, &c., and may be worked on white net with linen flossette, or on black net with filoselle. This design will also look well worked with coloured filoselle; the fringe is worked over a mesh, and caught down with buttonhole-stitches in scallops. The pattern must be traced upon rather stiff paper or linen, and the net tacked firmly upon it.

## Nos. 9, 10, 11, AND 13.—CHILDREN'S KNITTED STOCKINGS.

These stockings are suitable to be made in cotton or silk.

With cotton No. 16 or knitting silk, pins No. 13 should be used. Full directions as to the number of stitches required, also for shaping the stocking, will be found on page 379 (No. 892).

The stripe for No. 9, which is shown in rather an enlarged size in No. 13, is worked as follows:—

1st Row: Knit eight, make one, knit two together, make one, knit two together. Repeat.

2nd Row: Knit. These two rows are repeated throughout.

The knitted stripe is embroidered in cross-stitch with coloured silk.

No. 10 is worked with two colours. For the knitted stripe shown in No. 11, knit two stitches



with the lighter colour and one with the darker for eight rows.

For the openwork stripe:—

1st Row: Make one, knit two together. Repeat.

2nd Row: Knit. These two rows are repeated five times to form the open stripe.

The knitted stripe of two colours and the openwork stripe are repeated alternately.

#### No. 12.—WORK-BASKET.

Any cheap wicker or cardboard basket may be used for this purpose; it is lined with cashmere, and is trimmed outside with an embroidered braid, finished with fringe and tassels; each corner and the ends of the handle are ornamented with a tuft of crowls; a stripe of embroidery is placed on the handle.

#### No. 13.—See No. 9.

### THE HOME.

#### DINNER FOR TWELVE PERSONS.—JULY.

(Continued from page 415.)

**STRAWBERRY JELLY.**—Ingredients: 2 oz. Nelson's opaque gelatine, four lemons, 10 oz. sugar, a piece of cinnamon, four cloves, the whites of three eggs, and one pint and a half of water.

How to use them: Soak the gelatine in the cold water about an hour, then add the juice of the lemons, the sugar, cinnamon and cloves, the whites of three eggs whisked in a little cold water; stir altogether gently over the fire until boiling, let it settle a few minutes, then pass through a flannel jelly-bag, pouring back a few times until quite clear. Stand the jelly in ice to get nearly cold, pour a little in a jelly-mould, place in a layer of fine strawberries, then a little more jelly, then more strawberries, until the mould is full; stand in ice-water until wanted. When required, dip the mould in warm water for a few seconds, wipe with a cloth, and turn out on to a silver dish; garnish with white flowers and green fern-leaves.

**APRICOT CREAM.**—Ingredients: Half a pint of cream, eight apricots, 8 oz. powdered white sugar, 1 oz. isinglass.

How to use them: Put the apricots into a stewpan with a gill of water and 4 oz. sugar; let them cook; when cooked let get cold. Whisk up half a pint of cream very stiff, add the apricots passed through a metal strainer, and 4 oz. powdered white sugar; dissolve 1 oz. isinglass in a little hot water, mix it with the cream, stir well together, and pour in a mould; stand it in ice-water to get cold. When required for table turn out as directed in the foregoing recipe.

**STRAWBERRY CREAM ICE.**—Ingredients: One pint of cream, 1 lb. strawberries, 6 oz. sugar, a little cochineal.

How to use them: Pick the stalks from the strawberries, crush them in a basin, add the cream, sugar, and a little cochineal; strain into a freezing-pot, bed the pot in powdered ice with some rough salt added; twist the pot round with the hand until the contents are frozen, occasionally cutting down with a broad knife to keep the ice quite smooth; when frozen fill in a pewter ice-mould, and bed it in ice and salt; cover the tub with a damp cloth. When required for table turn out as directed for jellies.

It is a great misfortune to have a fretful disposition. It takes the fragrance out of one's life, and leaves only weeds where a cheerful disposition would cause flowers to bloom. The habit of fretting is one that grows rapidly unless it be sternly repressed; and the best way to overcome it is to try always to look on the cheerful side of things.

**BLESSING THE HORSES.**—Among the popular customs in which animals play a leading part, that of the blessing of the horses in Rome on St. Anthony's Day (January 17) is the most familiar. Every description of vehicle, from the gala coaches of the princes, and the cardinals' state carriages, all scarlet and blazonry, to the peasant's cart and the muleteer's waggon, with horses, mules, and asses all decked out in ribbons and tassels, were then driven in endless procession in front of the Church of St. Antonio, near Santa Maria Maggiore, where the priests, standing at the door, sprinkled the animals with holy water as they went by. The owners believed that they were thus secured against all maleficent influences for the year, and might defy the power of witchcraft to harm them.

[Complete in this Number.]

### ONE SUMMER NIGHT.

BY THE AUTHOR OF "LITTLE RAY," "PROVED OR NOT PROVED," ETC. ETC.

#### CHAPTER I.

"Flo, I wish you would come away from the window! You have wasted quite an hour this morning!"

"Only an hour!" I answer, with a laugh.

"That is not much, Jessie."

"A great many useful things may be done in an hour," Jessie answers, solemnly, stitching busily away at a little flannel garment.

"But I never do anything useful," I reply, flippantly.

"A sorrowful truth!" she remarks, with a sigh, and an expression on her handsome face which rather annoys me.

"You do enough for both," I say, with a sneer.

"I am sure you save Mr. Ainstey having a third curate!"

"I am very glad to be useful," she rejoins, with exemplary patience, shaking out the folds of flannel and surveying them critically.

"Of course, but think how much you deprive us of. A third curate would make another eligible bachelor for us—by us, I mean the spinsters of Mudborough, who have not such high aims and aspirations as you have."

Jessie makes no reply, and treats this remark with the silent contempt it deserves; while I resume my post at the window and look wistfully down the road.

It is a pleasant morning in February, cold of course, but not extremely so, for the winter has been a mild one. We have had no snow, and there are pretty clusters of snowdrops dotting the beds of our little garden, and here and there a bright gleam of yellow-eyed polyanthus. Some sparrows are hopping busily about, chirruping merrily one to the other as they hunt about for luncheon. It is too late for breakfast, and the wintry sunshine is streaming down, making everything look bright and cheerful.

Out-of-doors all seems bright and cheerful. Indoors it is cosy and homelike in our little morning-room; but I am in a dissatisfied mood, and inclined to find fault with the world in general and Mudborough in particular—with our house, our one solitary maid-of-all-work, my shabby blue serge, sedate Jessie, and with myself, Florence Sinclair, most of all.

Jessie and I are the orphan daughters of Dr. Sinclair, who for many years looked after the temporal welfare of the principal inhabitants of Mudborough, as Mr. Ainstey, the rector, looked after their spiritual. Our father died ten years ago, when Jessie was twenty and I was five years younger; and although he left us independent, our income is a very small one, and we have some difficulty in performing that proverbially difficult operation of "making both ends meet." We have a pretty little cottage standing in its own grounds, which consist of about an acre and a half of kitchen and flower garden; and we pass our quiet, uneventful lives in performing the "daily round, the common task," of which I am heartily tired.

I am not a favourite in the circle in which we move, and I am afraid the fault is partly my own. I don't take the trouble to get on with our neighbours. I daresay they mean it kindly—Jessie says they do—but they patronize us; and whenever we go to their parties I always have a sensation that the hostess is whispering to any stranger who may be present:

"Poor things! they have seen better days! I am glad to be able to give them a little amusement!"

Jessie is very popular, however. She is an admirable district-visitor and Sunday-school teacher, and she is apparently perfectly content to spend the rest of her life in Mudborough. I am not. I hate the little country town with a bitter hatred. I hate its two broad, irregular streets—the new red-brick houses which are springing up around. I hate its society, with its constant round of "tea-fights and muffin-struggles" and the gossip of the elderly spinsters, who abound here as everywhere else. I hate it and them, and I long, with a longing which increases every day, to get away from it all, while, alas! my chance of ever doing so is exceedingly rare.

"I think it most unladylike of you," says Jessie, after a few moments' silence. "And not only unladylike, but positively immodest."

"What is unladylike and what is immodest?" I ask, coolly, although I feel that my cheeks have suddenly grown very hot.

"To stand for hours at the window in the hope of seeing Major Berkeley pass," she says,

contemptuously, as she folds up her work and rises from her rocking-chair.

"What do you mean?" I exclaim, *faute de mieux*—for I know what she means quite well, and my hot cheeks tell me that her accusation is a perfectly just one.

"Just what I say," she rejoins, coldly. "You are standing there to see him pass, and your conduct with regard to him will be the subject of tea-tables for the next three months. Do you suppose Miss Tibbs does not watch everything we do?"

"I don't care if she does," I reply, valiantly, but I retreat from the window nevertheless, and sit down on Jessie's rocking-chair.

"But you ought to care," she returns, sternly. "You know very well that your face makes them all detest you, and that if you give them a loophole they will make capital of it."

"I am flattered by their hatred, and if they like to make me the subject of their small-talk, they are quite at liberty to do so," I reply, superbly, and Jessie sweeps out of the room, closing the door after her with the slightest suspicion of a bang—she would not slam it for the world—and leaving me to my reflections.

I settle myself comfortably in the rocking-chair, and look steadfastly at the red glow of the fire. I am not cold; indeed I feel myself tingling all over at the recollection of Jessie's speech about Major Berkeley, and almost involuntarily I put my hands up to my cheeks, to hide the burning blushes which the mention of his name has called up. And yet Major Berkeley is only a visitor at Mudborough, having come down for the hunting, and I have only known him three weeks.

Three weeks—twenty-one days—not a very long period of time; but I know only too well, for the knowledge brings me a keen pang of passionate pain, that during that time my heart passed out of my keeping into that of a man who is, comparatively speaking, almost a stranger; and I feel that I have given it unasked, and that perhaps to him it is a worthless gift.

I am five-and-twenty, and until now that happy land of "love given and returned" has been an unknown territory to me. I have had lovers and two or three offers of marriage, but I have never loved, and I had settled in my own mind that I was doomed to become eventually one of the Mudborough spinsterhood. Much as I hated the place, marriage with a man whom I did not love had never entered my head as a means of getting away from it. I had not sunk so low as that yet; but during the last few days the knowledge of the love I had given to Major Berkeley had come upon me like an avalanche, and I felt to my inmost being that I loved him with the one love given once in a lifetime only. I have no reason to think that he cares for me. In every respect he is far above me. He is rich, handsome, and he belongs to a noble family; and yet I know—I feel that I have given him the best part of myself—that I had let him steal the treasure from my casket, a treasure which, though worthless perhaps to him, left it very empty and desolate.

My heart is very heavy as I sit by the fire in our little sitting-room. In a few weeks, or days perhaps, he may leave Mudborough, and I shall never see him again, and I dare not face the awful blank of life without the brightness of his presence, the touch of his hand, the sound of his voice.

Presently I hear the hall-door close after Jessie, who has started on her district-visiting, and I give a little sigh of relief to think that I have at the least two hours of solitude for reflection, free from Jessie's true but wearisome maxims, and the scrutiny of Miss Tibbs, who occupies a cottage facing our own, and who looks upon me as a frivolous, silly flirt, constantly looking out for whom I may marry.

It is very still, and cosy, and pleasant, but the stillness and warmth do not ease the pain at my heart, and I feel that tears are very near, when the door opens quietly, and a deep, rich voice says:

"Are you reading stories in the fire, Miss Florence? Do I play any part in them?"

"You, Major Berkeley!" I answer, without turning round. "Is it possible that it is you? Why are you not hunting to-day?"

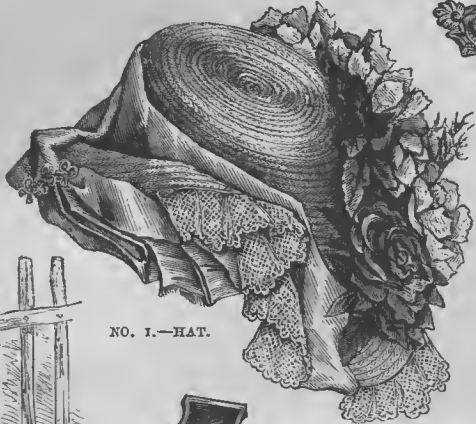
"Because—Oh! for divers reasons," he says, coming forward and looking down at me with earnest dark eyes. "One is, that I wished to see you once more before I leave Mudborough."

"Leave Mudborough!" I echo, feeling all the colour fade away from my cheeks, and a deadly fainting at my heart. "Are you going away?"

"In a day or two," he replies, in a low tone.



NO. 4.—SUIT FOR LITTLE BOY FROM FOUR TO SIX YEARS OF AGE.



NO. 1.—HAT.



NO. 2.—SCENT-FLAGON.



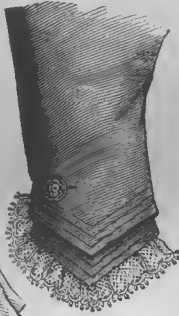
NO. 3.—PORTE-MONNAIE.



NO. 5.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.



NO. 8.—WALKING-DRESS.



NO. 6.—DRESS-SLEEVE.



NO. 7.—DRESS-SLEEVE.



NO. 9.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.



NO. 10.—ROMAN APRON.



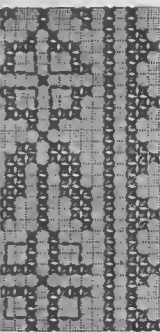
NO. 11.—DRESS FOR LITTLE BOY OF TWO OR THREE YEARS OF AGE.



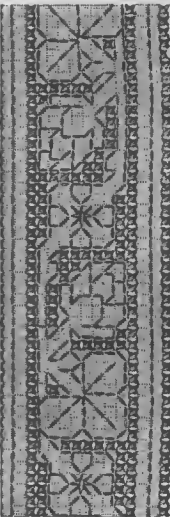
NO. 12.—ROMAN APRON.



NO. 13.—EVENING-DRESS FOR YOUNG LADY.



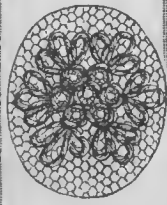
BORDER: CROSS AND ITALIAN STITCH.



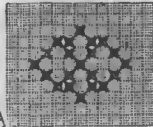
BORDER: CROSS AND ITALIAN STITCHES



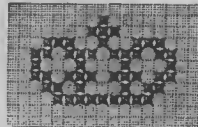
TRIMMING FOR ROMAN APRON NO. 12.



NO. 2.—DESIGN: DARNED NET.



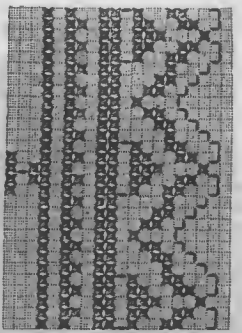
NO. 3.—DESIGN CROSS-STITCH.



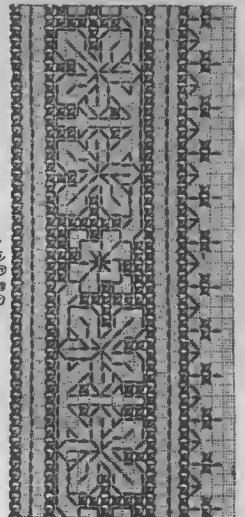
NO. 4.—DESIGN: CROSS-STITCH.



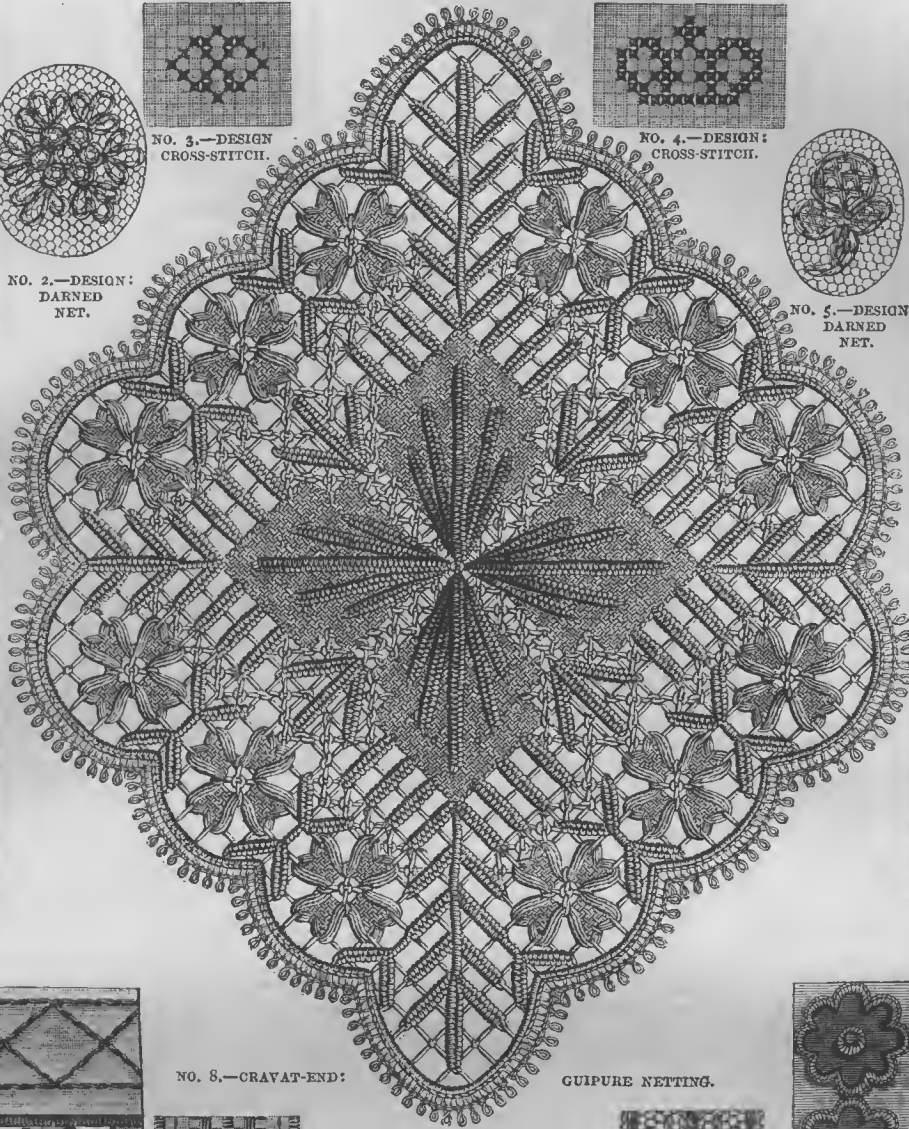
NO. 5.—DESIGN: DARNED NET.



NO. 6.—BORDER: CROSS AND ITALIAN STITCHES.

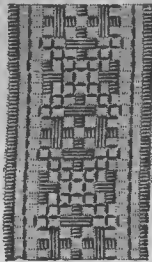


NO. 9.—BORDER: CROSS AND ITALIAN STITCHES.

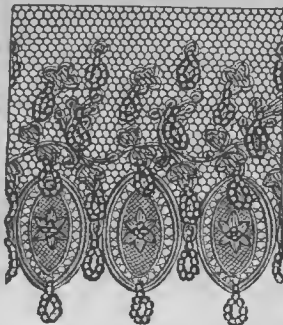


NO. 8.—CRAVAT-END:

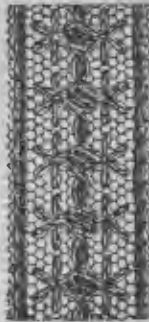
GUIPURE NETTING.



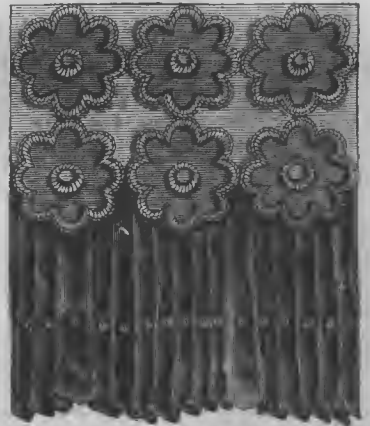
NO. 11.—BORDER: ITALIAN STITCHES.



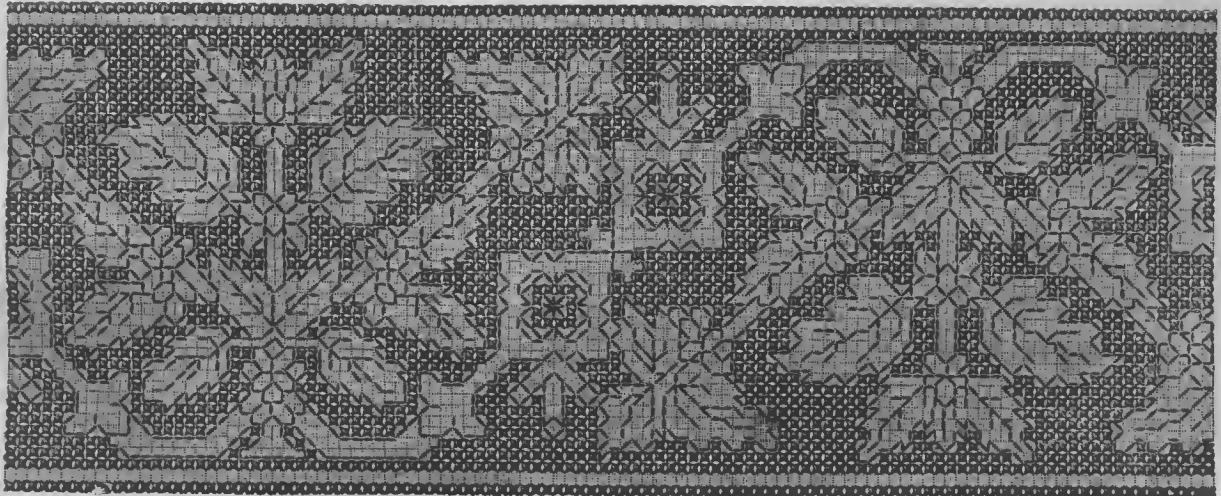
NO. 12.—BEADED LACE.



NO. 13.—INSERTION: DARNED NET.



NO. 14.—TRIMMING FOR ROMAN APRON NO. 8.



NO. 15.—BORDER: CROSS AND ITALIAN STITCHES FOR ROMAN APRON NO. 12.



## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

## No. 19 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress of stone-gray cambric, with tunic and trimmings of gray and red checked cambric. Tuscan hat, trimmed with a checked silk scarf to correspond.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress of gazelle-coloured sateen, with alternate kiltings, revers, and cuffs of brown satin. Brown chip hat, lined with cream-coloured satin and trimmed with feathers.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Garden-party Dress for Little Girl from Eight to Ten Years of Age.—The kilted skirt is of pink and white figured muslin-de-laine, edged with lace; polonaise of pink striped de-laine, with collar and cuffs to match the skirt. Pink satin hat, trimmed with white surah and a bouquet of pink geraniums.—Price of pattern of dress, trimmed, 60c.; flat, 25c. Jacket, made up, 40c.; flat, 20c.

**FOURTH FIGURE.**—Afternoon-dress for Little Girl from Four to Six Years of Age.—The flounced skirt and chemisette are of white cambric. Jacket of blue sateen.—Price of pattern of jacket, made up, 25c.; flat, 12c.

**FIFTH FIGURE.**—Walking-dress for Little Girl from Seven to Nine Years of Age.—The princess dress is of striped slate-coloured barege, with kiltings and pleated trimmings of plain barege of the darkest shade, edged with white lace. Rice-straw hat, trimmed with slate-coloured surah.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Walking-dress.—Skirt and tunic of pink cambric; jacket of flecked gingham. Leghorn hat, trimmed with a wreath of wild flowers. Cream satin sunshade, painted with a wreath of flowers, striped satin border.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Walking-dress of cobalt-blue nun's cloth, trimmed with striped surah. Rice-straw hat, lined with striped surah, and trimmed with a bouquet of small red roses.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Afternoon-dress of terracotta-coloured muslin-de-laine, trimmed with Bayadère striped silk; the jacket-bodice, which fastens behind, is trimmed with silk and lace.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Dinner-dress of heliotrope shot silk, trimmed with puffings and ruches of the same.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 40c.

**TENTH FIGURE.**—Dinner-dress.—The underskirt, drapery, and sleeves are of chintz-pattern foulard; trained polonaise of iron-gray ombré silk; scarf of broad plaid ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Trained polonaise, trimmed, 80c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress of light brown veiling, with scarf drapery and trimmings of Algerian brocade. Tuscan hat, trimmed with a scarf of brocade.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Evening-dress.—Skirt of white barege; the flounces are bound alternately with red and old-gold satin; corsage of variegated striped silk, bound with gold satin, and trimmed with loops of ribbon. Gathered plastron of barege.—Price of patterns of complete dress, trimmed, \$1.60. Corsage, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Walking-dress of gray cambric, spotted with red and blue; the trimming consists of a printed border and kiltings of gray and red cambric. Straw hat, trimmed with a scarf of red surah and bunch of geraniums.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Reception-dress.—Cuirass, train, and couliè skirt of turquoise-blue satin; fichu and panier-trimming of brown and gold brocade, together with the front panel and band of the skirt; the dress is trimmed with pearl-beaded Chantilly lace.—Price of pattern of

complete dress, trimmed, \$1.80. Cuirass, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Afternoon-dress.—Polonaise and skirt pleatings of flax-gray foulard; sleeves and frillings of black Spanish lace; drapery of Roman striped gauze.—Price of pattern of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

**SIXTEENTH FIGURE.**—Walking-dress of gazelle-coloured cashmere; plastron, basques, and side-panels of shaded striped steel-coloured satin; the tunic is trimmed with silk and steel bead fringe. Fancy straw bonnet, trimmed with blush-roses, foliage, and pearl-beaded lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat 25c. Jacket, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—Kilted skirt and puffed plastron of white veiling; long jacket and bow of gray and red striped surah. Leghorn hat, trimmed with a scarf to match the jacket and a bunch of apple-blossoms.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Flower-show Dress.—Jersey bodice and skirt of plum-coloured satin, striped with narrow folds; fichu, sleeves, and scarf-drapery of Madras muslin. Rice-straw bonnet, trimmed with Spanish lace, and a bouquet of red roses with foliage.—Price of patterns of complete dress, trimmed, \$1.60. Jersey bodice, trimmed, 60c.; flat, 25c.

**NINETEENTH FIGURE.**—Walking-dress for Little Girl from Eight to Ten Years of Age.—The dress is of coral-pink sateen, trimmed with embroidery. Hat of the same material, with gauged lining of muslin; it is trimmed with a bunch of pink hawthorn-blossoms.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress of lichen-green beige; mantle of the same material, embroidered with chenille. Rice-straw bonnet, trimmed with a wreath of marguerites.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

### DESCRIPTION OF COLOURED SHEET. DESIGNS FOR LACE COLLAR, CUFF, CRAVAT- END, AND LACE TO MATCH.

**No. 1. COLLAR.**—Materials required: 18 yards of braid, 2 yards pearl edge, and 2 skeins of thread.

**No. 2. CUFF.**—Materials required for a Pair: 16 yards of braid, 2 yards of pearl edge, and 2 skeins of thread.

**No. 3. CRAVAT-END.**—Materials required for a Pair: 7 yards of braid, 1½ yard pearl edge, 1 skein of thread.

**No. 4. LACE.**—Materials required for One Yard: 8 yards of braid, 2 yards pearl edge, 1 skein of thread.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

### THE GIGANTIC SUPPLEMENT CONTAINS

All the newest Summer Fashions for Ladies and Children; Full-size Pattern for Cutting-out Gauged Bodice for Walking or Seaside Dress; Designs in Embroidery, Gimpure Netting, &c.

### PARIS FASHIONS.

THE new materials in graduated shades, either of one colour or in stripes of different tints, were at first somewhat puzzling to our *couturières*, who hardly knew how to manage them so as to make up really elegant and becoming costumes. Happily, plain fabrics still remained, and by combining them with the shaded ones, most telling effects are produced. It would, indeed, be equally impossible to dress a lady from head to foot in shaded or striped fabrics, as in those brocaded in floral Eastern patterns; to look well, all such tissues must be at once set off and attenuated by a good deal of self-colour.

The following is the description of a style of costume which can be made of any colour, and either of fancy woollen or silk material. Round skirt, with two or three flounces ten inches deep placed over a silk foundation, if possible—it is pleasanter to wear; these flounces may be shaded or striped; tunic or princess-bodice, open in front in the lower part, and looped up

at the side, of plain material; bodice and sleeve trimmings shaded or striped; draperies of the self-coloured material at the back. This may be varied thus—flounces of self-coloured tissue; wide scarf of Algerian silk tied at the side rather low, or else fastened very high at the back, and falling into an enormous bow, tightened in the middle, and finished into either plain or fringed lappets. Plain bodice, trimmed with Algerian silk, disposed either into a deep collar, pleated lengthwise, commencing from the shoulder-seam, and opening fan-shaped at the back, or into a pleated chemisette, showing under the lacing of the open bodice, or again into minute revers reaching down to the shoulder.

There is scarcely any short toilet, either for out-of-door or home wear, which might not be made up from the above description, either in new materials or from dresses of a former season.

The only novelty to be noticed in the fashion of dresses is the very frequent use of gathiers—with fine, soft textures, of course. This is very becoming to thin people; nor does it exaggerate stoutness when tastefully managed. Thus, flounces are shirred in their upper part, the rest remaining loose, or lightly fastened by laying down the pleats as in a fluting; or, again, by forming at intervals a small treble or quadruple pleat in the shape of a tiny fan. The upper part of the skirt—about ten or twelve inches from the waist downwards—is shirred very closely. The lower part of the waist and the shoulder-pieces are also shirred, while the middle part remains loose; and very pretty sleeves are shirred from the shoulder to the elbow.

Plain surah, nun's veiling, Indian muslin-de-laine, silk batiste, and other such materials, thus made up, compose fresh and elegant toilets, which may be trimmed either with cream lace or with the same material as the dress.

As for black toilets in light fabrics, either upon a black or a coloured foundation, they are all the rage. Such dresses are of black Chantilly, blond, or Spanish lace, or else of black-striped silk grenadine, trimmed with pleated flounces alternating with lace ones, trimmed with lovely silver passementeries, forming pendants at the ends of narrow moiré ribbons, upon the tablier, round the scarfs, and on the front of the bodice. When one wishes to render the black toilet more elegant, one mingles with it light silver lace trimmings, and flowers upon the bodice to show one is not in mourning.

Fancy materials in the Algerian style, of soft silk with bright stripes, are exceedingly pretty, more so even than those in shaded stripes, and are charmingly effective when tastefully employed. Printed satin in a variety of patterns, either in the cashmere or floral style, is also frequently combined with light silks and fancy woollen fabrics. We must also note the reappearance of that ever-beautiful material, French moiré. This summer it is much worn as a set-off to unbleached open-work embroidery for scarfs, bodice, and sleeve trimmings.

Even velvet is worn on the cooler days in the mantelets and casaquin-jackets to wear with any skirt. The latter, indeed, will prove very acceptable at the seaside; and velvet is not, after all, any warmer than brocaded silk or satin, neither of which have been by any means given up throughout the summer.

### DESCRIPTION OF

### FASHION ENGRAVINGS, Page 440.

#### No. 1.—HAT.

The hat is of tuscan trimmed with cream lace, satin ribbon, and a bouquet of damask and tea-roses.

#### No. 2.—SCENT-FLAGON.

The flagon is of cut glass mounted in gold; it is suspended from the waist by a gold chatelaine.

#### No. 3.—PORTEMONNAIE.

The portemonnaie is of ruby plush mounted in steel; it is suspended from the waist by a chain of steel beads.

#### No. 4.—SUIT FOR LITTLE BOY FROM FOUR TO SIX YEARS OF AGE.

The suit is of striped linen fastened with bone buttons; the woollen girdle is passed under openings cut in the jacket. This is a useful seaside suit.—Price of pattern of suit, made up, 50c.; flat, 25c.

#### No. 5.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

The dress is of pink checked cambric with trimmings of the same.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Nos. 6 AND 7.—DRESS-SLEEVES.

These sleeves are suitable for afternoon-dresses. No. 5 is ornamented with folds of the material and an engraved pearl button; No. 6 has a cuff of gathered satin, ruffles of pleated lace.—Price of patterns of either sleeve, trimmed, 25c.

No. 8.—WALKING-COSTUME.

Jacket of black cashmere, with satin collar and cuffs, silver buttons, and silk cord. Leghorn hat, trimmed with éceru lace and feathers.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

No. 9.—DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of beige, trimmed with gauings of the same.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

Nos. 10 AND 12.—ROMAN APRONS.

These aprons may be made of holland, crash, or oatmeal cloth. The trimming for No. 10 is shown in Illustration 14 (Fancy-work page), and for No. 12 in Illustrations 10 and 15 on the same page.

No. 11.—DRESS FOR LITTLE BOY OF TWO OR THREE YEARS OF AGE.

The dress is of holland, embroidered in cross-stitch with scarlet and blue ingrain cotton; the embroidery is headed by a narrow crossband piped with scarlet.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

No. 12.—See No. 10.

No. 13.—EVENING-DRESS FOR YOUNG LADY.

The dress is of pale blue silk Indian muslin, trimmed with lace; waistband and bows of satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, made up, 25c.; flat, 12c. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 441.

Nos. 1, 3, 4, 6, 7, 9, AND 11.—DESIGNS AND BORDERS: CROSS AND ITALIAN STITCHES.

These designs will serve for a variety of purposes of ornamentation. On the Continent there is no work so fashionable at present. Dresses, underlinen, house linen, antimacassars, curtains, &c. &c., are all ornamented with cross-stitch. Where it is not easy to count the threads for such designs, canvas may be placed over the material worked through, and the threads drawn out one at a time when the work is finished. No. 3 design will serve as a stop after initial letters or a monogram. No. 4 is an ornament to be put over the top of initial letters or monograms in cross-stitch.

Nos. 2, 5, AND 13.—DESIGNS IN DARNED NET.

Nos. 2 and 5 are suitable for dotting at intervals over veils, fichus, &c. No. 13 is an insertion for heading lace, or for putting between gathered puffs of nainsook or cambric for children's dresses, sleeves, collars, &c. These designs may be worked with linen flossette on white net, or with coloured floss silk on black net.

Nos. 3 AND 4.—See No. 1.

No. 5.—See No. 2.

Nos. 6 AND 7.—See No. 1.

No. 8.—CRAVAT-END: GUIPURE NETTING.

This cravat-end is intended to be sewn to Indian muslin or silk. It is edged with pearl, which is fastened to the netting by buttonhole work. Directions for working gimpure netting will be found in our Gimpure Netting Supplements, which were presented with Nos. 254 and 255 of the Journal.

No. 9.—See No. 1.

Nos. 10 AND 15.—TRIMMING FOR ROMAN APRON.

The trimming for the edge of No. 12 is worked in buttonhole, sewing-over, and cording-stitches;

the design must be traced upon the material; the outline is then worked over in buttonhole-stitch with coloured cotton. The superfluous material is cut away, and the diamonds are filled up with twisted bars. No. 15 is a handsome cross and Italian stitch border, which is worked above the Roman embroidery.

No. 11.—See No. 1.

No. 12.—BEADED LACE.

This lace is much used for trimming bonnets, fichus, &c.; it is ornamented with loops of fine steel beads; black lace is more suited to show up steel than white. A similar design of lace to our Illustration can be obtained of most lace dealers.

No. 13.—See No. 2.

No. 14.—TRIMMING FOR ROMAN APRON.

The kilting at the bottom of the apron is blue sateen; the rosettes are of the same material buttonholed to the foundation; an open hole is worked in the centre of each rosette. Four rows of the rosettes are needed to form the border. On each kilt a dot of satin-stitch of the colour of the apron is introduced.

No. 15.—See No. 10.

ROWLANDS' KALYDOR.—For preserving the skin from the discomfort of sunburn and freckles, and for beautifying the complexion, Rowlands' Kalydor has long been held in high repute. It imparts softness and delicacy to the hands and arms; it is exceedingly good for soothing irritation and for using as a wash by those who have tender and delicate skins, and is specially recommended to be used for young infants. It is warranted perfectly free from mineral or pernicious ingredients.

M. & L. FLORIDA WATER.—One of the most agreeable and refreshing preparations, both as a toilet-water and perfume, is Murray and Lanman's Florida Water. It is useful in cases of headache, and is recommended as a purifying influence in the sick-room. It is considered good for the complexion, and is a very pleasant perfume for the handkerchief. It is much used in the United States, but perhaps is not at present very well known in England; therefore we call the attention of our subscribers to it. In travelling, and during the hot weather, it will be found very useful, pleasant, and invigorating.

WALTON'S KALODERMA.—During the hot weather, when sunburn and freckles are a source of discomfort, ladies may be glad to have their attention directed to this excellent preparation for beautifying the skin and removing redness. Kaloderma is recommended to be used when ladies are dressing for dinner or ball. It is of so harmless a nature that it may be applied to lacerations or abrasions of the skin even of infants, and is found to be very healing. We may also mention Walton's Argentine for renovating silver-plated articles. By the use of a very small quantity of this preparation, in a few minutes any article which has become useless from loss of colour will present the appearance of new silver. These articles may be had direct from the maker, T. Walton, 204, Haverstock Hill, London, or 104 and 106, Stephenson Street, Freeport, United States.

USE OF SLANG.—Now, girls, do not use slang phrases. There's little wit in them; and they mar the beauty of conversation. It is delightful to meet a lady who uses good language, knows how to pronounce her words, and never uses inelegant expressions. Surely the art of conversation is worthy of cultivation. The use of slang is becoming so common that ladies use it when conversing with gentlemen. With what degree of respect does a gentleman regard a lady who in his presence makes use of language such as is used in the very lowest class of society? He certainly cannot accord to her the same respect which would be hers if her ideas were expressed in chaste, ladylike terms. It is true she may not mean to use words that will make her seem unladylike, but she cannot use slang in any way without saying something never intended for the lips of a true, pure woman. A gentleman owes more respect to a lady than to use slang in her presence, and if she refrains from its use he will be more careful of his own language. Respect yourself, girls, and others will respect you. Avoid even the appearance of vulgarity.

THE HOME.

COOKERY.

GREEN GOOSEBERRY JAM.—Allow 1 lb loaf sugar to every pound of picked fruit. Boil the sugar to candy height—or five minutes after it is thoroughly dissolved—skimming carefully, then add the gooseberries, and boil them for three-quarters of an hour, stirring with a wooden spoon all the time.

CURRENT JELLY.—Pick currants on a dry day, mash them with a wooden spoon in the preserving-kettle, and let them simmer for ten minutes after they have come to a boil; then strain through a flannel bag, and add to every pint of juice 1 lb lump sugar; boil rapidly for ten or fifteen minutes, skimming the syrup; put in glasses while hot, but do not close them till the jelly is perfectly cold.

PRESERVED STRAWBERRIES.—Take 6 lb, after they are picked, of large, firm strawberries; put in your preserving-kettle 6 lb lump sugar (the best quality); put the strawberries on the sugar and let them stand till the moisture from the berries has wet the sugar; put on a slow fire till all the sugar is melted, then boil rapidly for twenty minutes, taking off the scum as it rises; take out the berries with as little syrup as possible, and let the syrup boil twenty minutes longer, being careful not to let it burn; pour the syrup over the berries; when cold, put in glasses; cut white paper to fit each glass, saturate it with brandy, and put over the preserves; tie up carefully and keep in a dry, cool place.

TO PICKLE WALNUTS.—Put the walnuts in salt and water for ten days, stopping the jar close with a linen cloth, so that the walnuts cannot rise above the water; then put them in vinegar for ten days. If the walnuts are exposed to the air they will lose their colour. To one hundred walnuts put  $\frac{1}{2}$  oz mace,  $\frac{1}{4}$  oz cloves,  $\frac{1}{4}$  oz nutmegs, half a pint of mustard-seed, a handful of horseradish sliced, some bay salt, and one gallon of good vinegar. The vinegar should not be scalded. The walnuts should be young enough so as to be easily pierced with a pin.

HOUSEHOLD.

THE VIRTUES OF BORAX.—The washerwomen of Holland and Belgium, so proverbially clean, and who get up their linen so beautifully white, use refined borax as washing powder, instead of soda, in the proportion of one large handful of borax powder to about ten gallons of boiling water; they save in soap nearly half. All of the large washing establishments adopt the same mode. For laces, cambrics, &c., an extra quantity of the powder is used, and for crinolines (requiring to be made stiff) a strong solution is necessary. Borax being a neutral salt does not in the slightest degree injure the texture of the linen. Its effect is to soften the hardest water.

ONE THING AND ANOTHER.

A DANGEROUS character—a man who "takes life" cheerfully.

THIS is the season for making tours. As the poet says—"To-ur is human."

"JOHN, what is that scar on your chin?"—"That scar? Oh, that is a relic of barberism."

"WHEN I was first married," said a middle-aged lady, "my husband looked only for happiness, but very soon he only found fault."

DURING a lesson on the life of King David, a class of girls was asked, "Who killed the giant?" whereupon one replied, "Jack."

TAILOR (to a stout customer): "Have the kindness to put your finger on this bit of tape, sir—just here! I'll be round in a minute!"

A SWELL, who stuttered horribly, paid attention to a very pretty actress. "Ah, sir," said she, "life is too short. I haven't time to listen to you."

A BEAUTIFUL example of the force of habit is to see a teetotaler fill a cup at a drinking-fountain, and dreamily blow the froth off the innocent water before drinking.

STUDENT (to the professor): "Can anything go, and not go anywhere?"—Professor: "I should think not."—Student: "Then I should be obliged if you would tell me where the light goes when it goes out."



NO. 3.—HOME-DRESS.



NO. 1.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 2.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 4.—AFTERNOON-DRESS.



NO. 5.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 8.—DINNER-DRESS.



NO. 9.—DINNER-DRESS.



NO. 6.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

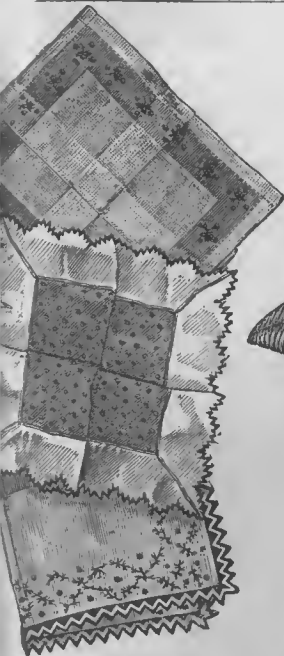


NO. 7.—DRESS-SLEEVE.

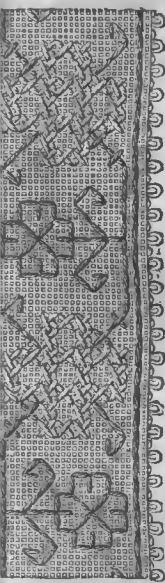


NO. 10.—DRESS-SLEEVE.

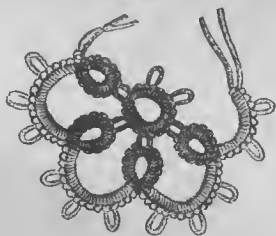




NO. 1.—FASHIONABLE HANDKERCHIEFS.

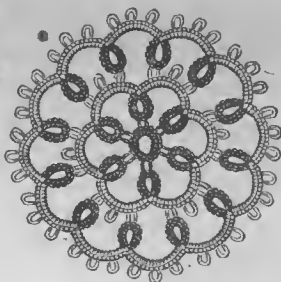


3.—EMBROIDERED BRAID.

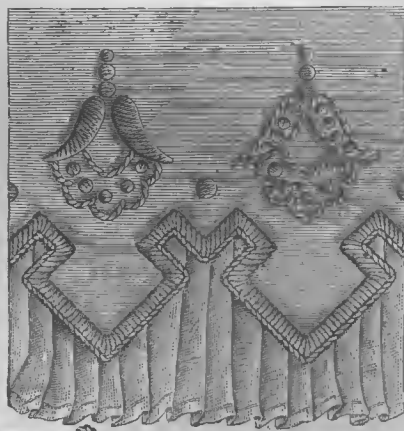


NO. 4.—DETAIL OF TATTED ROSETTE.

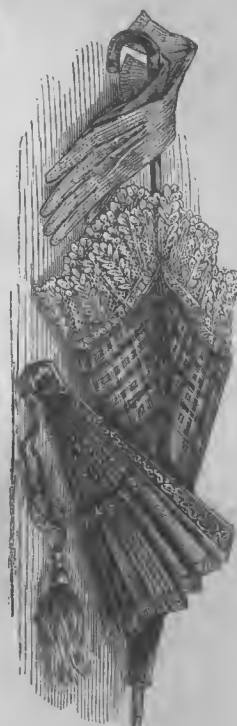
NO. 5.—EMBROIDERY: DESIGN FOR ANTI-MACASSAR.



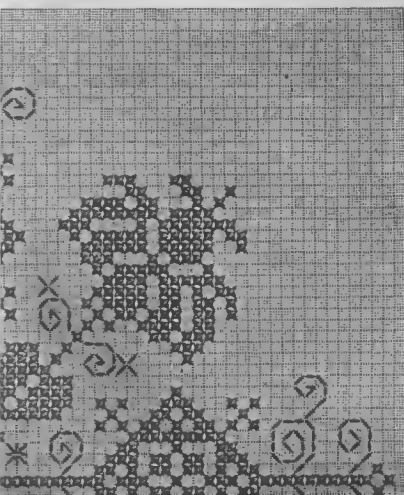
NO. 6.—TATTED ROSETTE.



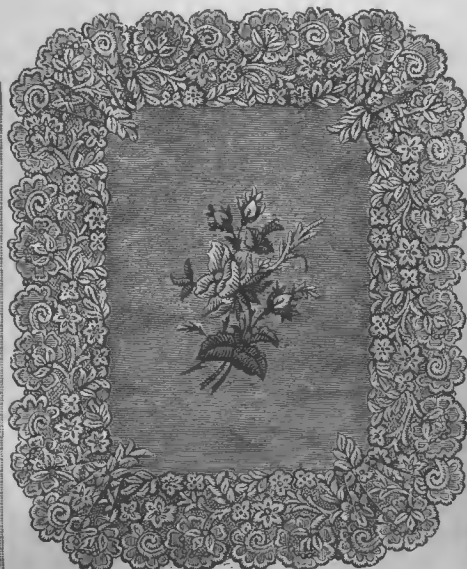
NO. 2.—TRIMMING FOR LADIES' KNICKERBOCKERS.



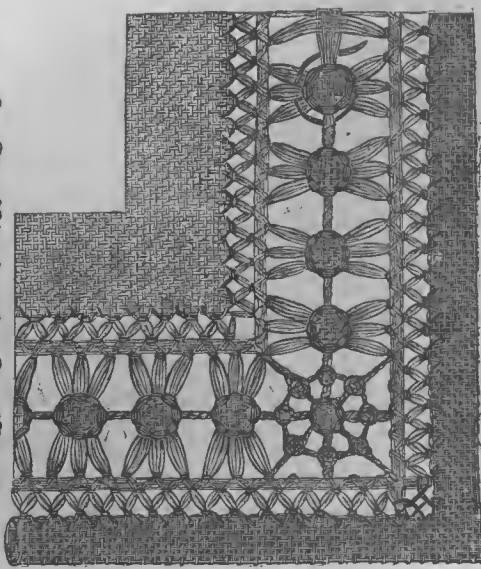
NO. 7.—FASHIONABLE PARASOL, GLOVES, AND FAN.



NO. 8.—CROSS-STITCH: DESIGN FOR DOILY.



NO. 9.—ANTIMACASSAR WITH EMBROIDERED CENTRE.



NO. 10.—BORDER: DRAWN THREADS.

## PARIS FASHIONS.

FASHIONABLE seaside-toilets are now the order of the day. The latest models in elegant costumes have skirt-fronts of shaded silk, shirred across. Tunics of turquoise, lavender, or terra-cotta-coloured veiling are in great favour.

A very fresh-looking toilet is thus composed—skirt of Louise-blue summer satin, entirely covered with pretty bands of embroidered unbleached cambric, scalloped out round the edge, bordered with narrow lace, and gathered into flounces; bodice in the Récamier style, trimmed to correspond.

Very fine cambric collars edged with lace, and small white or unbleached batiste fichus, form the indispensable adjunct to summer toilets for the house; cuffs to match are turned back over the sleeve; the large collar, either open or quite round, fastened with a flowing bow of ribbon, is worn with home-toilets of woollen fabrics, trimmed with silk. This collar is very much like those worn by children; it is sometimes trimmed with a handsome embroidery border instead of lace.

Among the new costumes prepared for the seaside season I have noticed the three following as extremely tasteful:

The first is of amber-gray sicilienne, covered with bias bands of printed muslin in a floral pattern, edged with white lace; the second skirt, put on scarf fashion, of sicilienne, very much looped up at the side, and drooping gracefully at the back. Bodice of sicilienne, miniature buttons; round the neck a pleated pelerine of printed muslin with a lace border. The head-gear destined to be worn with this toilet is a large rustic hat of Ischia straw, lined with pale pink satin, with a cluster of shaded carnations over the hair, and another on one side of the hat.

The second costume is of Nile-green moiré antique. The skirt is cut out into turret blocks edged with lace, over a skirt of pale pink silk trimmed with flounces of unbleached lace. Bodice of moiré, with pointed basques; scarf of pale pink surah edged with lace, crossed in front and tied over the basque. Capote of Nile-green crape, with cluster of tinted roses forming a coronet, and veiled over with lace embroidered with white beads.

The third is of cream-coloured cachemirienne, cut round, and pleated all round, with a flounce at the foot, and balayouse of pompadour cashmere showing beyond. Bodice with round basque cut out into turret blocks, with a tiny fluting of the pompadour cashmere showing in the intervals. Collar and facings of the same pompadour cashmere; buttons of old Saxon china. Kitty Bell hat of cream-coloured straw, covered with feathers, trimmed at the side with clusters of mingled flowers, lilies-of-the-valley, forget-me-nots, lilac and roses, and lined with dark green velvet.

I have also taken note of a costume for the beach, of terra-cotta veiling and a silk and wool fancy material, in a block pattern, the blocks being alternately maroon, satin, and terra-cotta veiling. The skirt is of the plain veiling, trimmed with treble hollow pleats. The tunic consists of a long tablier of the veiling, with pleats arranged bias-fashion from the left hip to the edge of the right side, and thence again to the right hip. Under these pleats others are formed of the fancy material. They gradually narrow towards the foot, then widen again, coming up at the side, so that the tablier is almost symmetrical, except that the pleats do not terminate quite in the middle. The fronts of the bodice are completed by a small panier drapery of the fancy material applied on to the edge of the basque. The back is cut princess-fashion, with a light puff of veiling and lappets of fancy material. The bodice is slightly open at the top, and trimmed with a fichu of the fancy material. A high chemisette of white cambric edged with lace is worn inside.

Costumes of écaré tussore are fashionable for watering and seaside places. They are trimmed with bayadère tussore in ombré stripes or plaids, in which soft colours are prettily blended. The skirt has one deep pleated flounce, which covers it almost entirely, the upper part being concealed by a drapery of the bayadère tussore applied on to the basque of the bodice, rounded off into small paniers, and fastened behind into a large loose bow with drooping ends. The basque bodice has a deep collar and revers of the fancy tussore.

Linen dresses are made very much in the same way, and trimmed with striped materials to correspond. Outside pockets are no longer

worn; the one useful pocket is concealed among the folds of the draped scarf or under the drapery of the paniers.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 456.

## No. 1.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of biscuit-coloured sateen, trimmed with puffings of the same, narrow bands of blue sateen, and pearl buttons.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 2.—DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The dress is of pale blue cashmere, with collar of satin of a darker shade.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 3.—HOME-DRESS.

The dress is of willow-green beige, with gauged flounces and kiltings of the same; ruffles of pleated lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 4.—AFTERNOON-DRESS.

The skirt and fichu are of fawn and dull-gold broché; the tunic and jacket of fawn cashmere; the kiltings, which compose the stomacher and trim the fichu, are of surah.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 5.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of light-brown veiling, trimmed with flounces and gaugings; it is tied round the throat by silk cord and tassels. The cuffs and bindings are of blue satin.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 6.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of tussore, trimmed with Madeira embroidery and pearl buttons.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## Nos. 7 AND 10.—DRESS-SLEEVES.

The sleeves are suitable for home-dresses. In No. 7 the cuff is composed of gaugings of surah and a half cuff of brocade. No. 10 is trimmed with two kiltings and a cuff of silk, point lace, and a bow of ribbon.—Price of pattern of each sleeve, trimmed, 25c.

## No. 8.—DINNER-DRESS.

The skirt, gauged waistcoat, and sleeves are of reseda veiling; the polonaise, collar, and cuffs of bronze satin, trimmed with point lace; a flounce of lace is also placed between the kilting and flounce at the bottom of the skirt.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

## No. 9.—DINNER-DRESS.

The dress is of cream-coloured veiling; it is trimmed with kiltings of lace and loops of coral-pink ribbon; the top of the tunic is closely gauged.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 10.—See No. 7.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 457.

## No. 1.—FASHIONABLE HANDKERCHIEFS.

The upper one is of white cambric, with blue border, embroidered with small sprays of rosebuds. The centre of the middle handkerchief is of pink cambric dotted with cream, while the border is scalloped and buttonholed with pink silk. The lower one is of white cambric, worked with a cross-stitch border. It is finished with a vandyke of red cambric, buttonholed with white. These may be used as pocket-handkerchiefs or for the crowns of morning-caps.

## No. 2.—TRIMMING FOR LADIES' KNICKER-BOCKERS, &amp;c.

The trimming is suitable for ladies' knickerbockers, petticoats, &c. The kilting is of cambric. It is placed under the embroidery, which is worked upon the longcloth with cotton *à la croix* in buttonhole, cording, and satin stitches.

## No. 3.—EMBROIDERED BRAID.

The braid is suitable for trimming children's washing-dresses; it is embroidered in cording and cross stitches with ingrain cotton or crewel of two colours.

## Nos. 4 AND 6.—TATTED ROSETTE.

This rosette is worked in two colours, red and fawn, or red and white; it is suitable for tops of pincushions or doilies, and may be joined in a circular, square, or oblong form, when working the centre picot of the outer scallop the thread must be drawn through the corresponding picot of the first worked rosette. Commence in the centre with a closed ring of red, composed of six picots, each picot separated by two double knots; \* the closed edges are of red, work six double knots, drawing through a picot of closed ring. For the scallop, work over the red thread with white, four double knots, three picots, each separated by four double knots; four double knots; repeat from \* five times more. The other row is worked in the same way, joining the closed eyes to the first and third picots of each scallop of last row.

## Nos. 5 AND 9.—ANTIMACASSAR: EMBROIDERY.

The centre of this pretty antimacassar may either be of Roman satin or congress canvas; it is embroidered with the design shown in No. 5. The leaves and stalks are worked in arrasene; the flowers and veins of the leaves, also the cording-stitch of the stalks, in embroidery silk. The edge is finished with lace.

## No. 6.—See No. 4.

## No. 7.—FASHIONABLE PARASOL, GLOVES, AND FAN.

The parasol has a plain top of gray silk with a plaid border; it is finished with Spanish lace. The gloves are of fine silk, and are to be had in all colours, matching the dress with which they are to be worn. The fan is of black carved wood and silk edged with lace insertion.

## No. 8.—CROSS-STITCH: DESIGN FOR DOILY.

This design shows a corner and border for a doily; exactly a quarter is shown. It may be worked on fine damask, crash, or linen, with ingrain cotton or marking filoselle of two or more colours. The material for the doily should be cut seven inches square; this allows one inch all round for the fringe, which is made by drawing out threads an inch in depth.

## No. 9.—See No. 5.

## No. 10.—BORDER: DRAWN THREADS.

This border is suitable to be worked round doilies, antimacassars, &c., of Java or congress canvas; the threads are drawn out to the depth of one inch; they are then worked over with linen thread of the same colour as the canvas, or silk of a contrasting colour; the canvas is turned up at the edge to form a hem.

GILDING PAINT.—At this season, when the sun shows up defects, and there is the need for renovating generally, our readers may be glad to have their attention called to Walton's Gilding Paint, which is quite easy to use, and is excellent for touching up, re-gilding, and decorating gilt articles which have lost their freshness or have been in any way injured. For repairing blemishes on picture or looking-glass frames the gilding paint will be found especially useful; it is prepared by Walton, chemist, Haverstock Hill, London, and may be had of all chemists and stationers.

MR. GURNEY (Mrs. Fry's father) was a strict preserver of his game. Upon one occasion, when walking in his park, he heard a shot fired in the neighbouring wood; he hurried to the spot, and his naturally placid temper was considerably ruffled on seeing a young officer, with a pheasant at his feet, deliberately loading his gun. As the young man, however, replied to his rather warm expressions by a polite apology, Mr. Gurney's warmth was somewhat allayed; but he could not refrain from asking the intruder what he would do if he caught a man trespassing on his premises? "I would ask him in to luncheon," was the reply. The serenity of this impudence was not to be resisted.—*Memoirs of Sir T. F. Burton.*



NO. 5.—WALKING-DRESS



NO. 3.—WALKING-BOOT.



NO. 1.—HAT.



NO. 2.—CUFF.



NO. 4.—DRESS-SHOE.



NO. 7.—HOME-DRESS



NO. 6.—FAN.



NO. 8.—TRAVELLING-CLOAK.

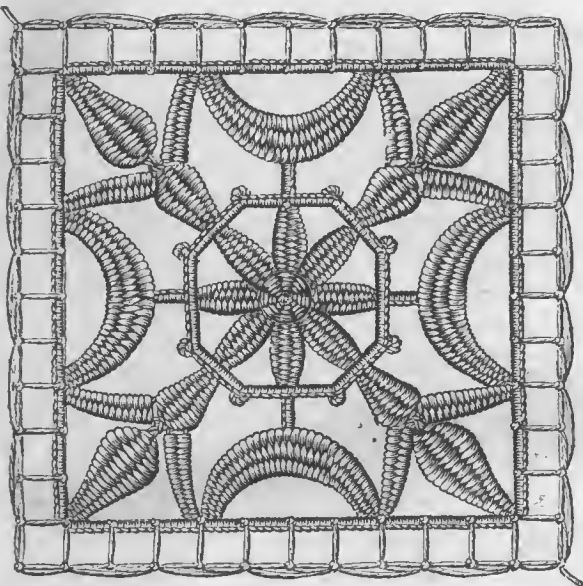


NOS. 9 AND 10.—WALKING-COSTUME.

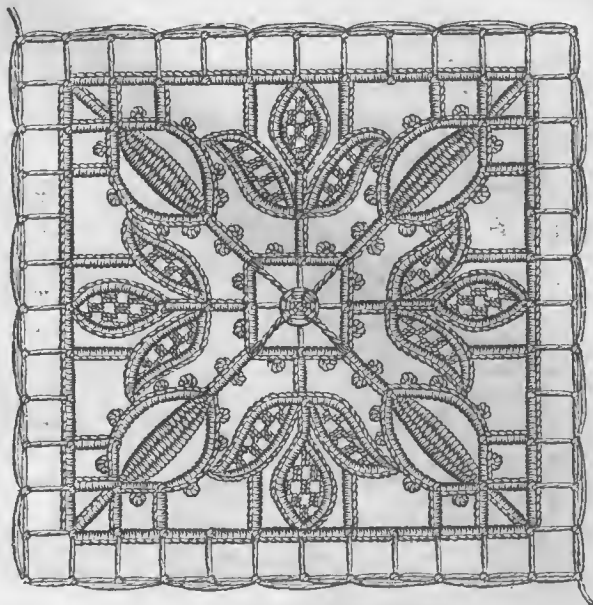


NO. 11.—DRESS





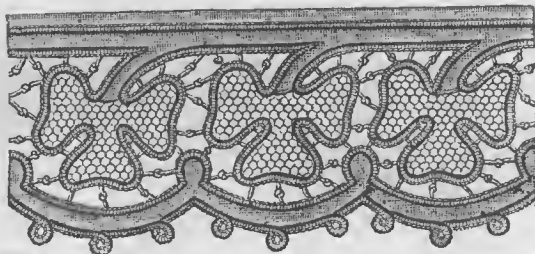
NO. 1.—SQUARE: GUIPURE NETTING.



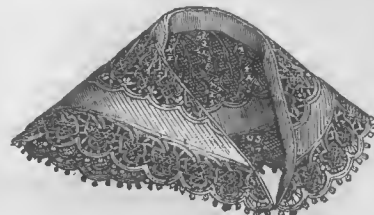
NO. 2.—SQUARE: GUIPURE NETTING.



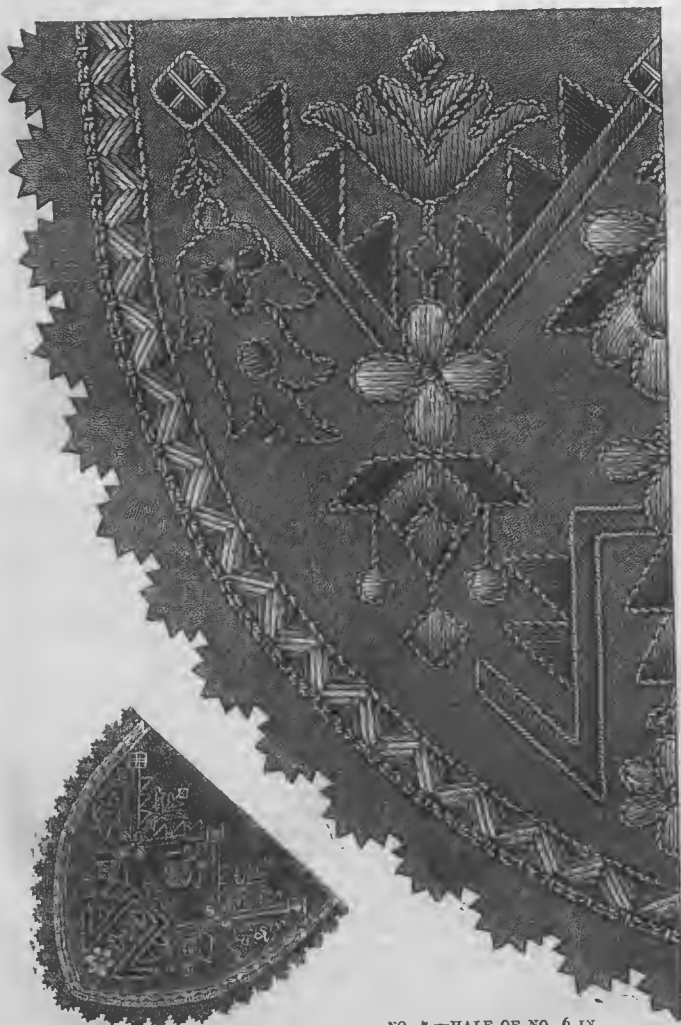
NO. 3.—DETAIL OF NO. 8.



NO. 4.—LACE: POINT LANGUEDOC.



NO. 5.—COLLAR, ORNAMENTED WITH POINT LANGUEDOC.



NO. 5.—EMBROIDERED DRAPE.

NO. 7.—HALF OF NO. 6 IN THE FULL SIZE.



NO. 8.—HALF OF NO. 9 IN THE FULL SIZE.

NO. 9.—EMBROIDERED DRAPE.

## PARIS FASHIONS.

The fashion of wearing paniers, combined with the clinging dress either short or train-shaped, seems to find fresh favour with fashion, after being somewhat given up. These paniers, such as now worn, are composed of short draperies, turned off over the hips, and made of material different from the tablier, frequently matched to that of the train. Thus, with a skirt of silk, satin, or surah, the paniers may be formed of two scarfs of thick gauze, plain and crossed in front, turned off into a draped panier, and falling over the skirt into a light drapery, not looped up, but forming a large quilling on each side of the train. The same arrangement is made for round dresses, except at the back, where the scarfs form a large bow. Costumes for walking or travelling are made with short round skirts, and generally with pleated skirts, not kilted, but in large double pleats, divided by plain spaces, fastened down about six inches from the bottom; the extreme edge is trimmed with a small ruching of silk material to match the scarfs and of some contrasting colour.

Simple, useful costumes for the country or the beach are made of striped limousine, or of light cheviot cloth in tiny checks upon grounds of uncertain colour. To the dress is very frequently added a small pelerine-sort of large collar, either plain or gathered upon the shoulders, lined with bright-coloured silk and fastened with a long flowing bow of ribbon of the same colour. This pelerine does not come down lower than the shoulders, and does not hide the waist; it, however, dispenses with wearing any other mantle for out-walking.

Skirts, though still clinging, are more voluminous, because of the numerous draperies added on to them—not only in the way of the paniers I was speaking of just now, but also in that of the tournure, which is added to all modern costumes. This tournure generally consists of wide loops of materials superposed at the back, and very often lined with silk of a different colour. From the knees upwards, however, the skirt is made to cling closely to the figure; while from the knees downwards it spreads out in fan-shaped flutings or in double hollow-pleated flounces. The paniers are generally applied to the basques of the jacket or cuirass-bodice.

Besides the small mantelets and scarf-mantles already noticed in our fashion letters, long mantles are very fashionable this summer. Some of these are in the Louis Quinze style, of black silk, with flowing bows of black satin ribbon. They are fitted to the waist at the back, and from there slit open to the foot. A profusion of jet beaded lace is used in their trimming. Some of this lace is entirely composed of threaded jet beads—some is merely embroidered in jet beads over black tulle.

Others are made of black silk, and rather thick black grenadine. The back and fronts are of black silk, the side pieces of grenadine; the whole is lined with sunshine-coloured silk. The grenadine being only in a small degree transparent, the result is very pretty. Besides, the grenadine is thickened by handsome embroidery patterns in jet beads, which are not continued upon the silk. This combination is both unique and elegant. Some of the mantles have the neck very fully trimmed in a variety of ways with black lace. In one of them, amongst others, this trimming was finished in two fichu-lappets, which were loosely tied in front. Others have embroidery patterns worked in shaded steel beads, outlined with gold braid.

For cool summer days fashion has decreed small mantelets of silk velvet, which are not, in fact, any warmer than those of sicilienne or cashmere, lined with silk. A very pretty model of this style, from Worth's, is of dark green velvet, lined with pale pink broadcloth silk. The trimming consists of white valenciennes lace, put on in thick pleats, half veiled over with narrow black lace. The shoulder seam is edged with the same narrow black lace.

Shoes of black kid, semi-high and laced, are adopted for morning toilets; the coloured stocking has decidedly taken the place of the white one, which has completely disappeared. Dark colours, such as grayish blue, garnet, purple and iron-gray are alone worn for morning hose; for the evening, light-coloured silk stockings with lace clocks applied are fashionable.

Little girls wear frocks of pompadour sateen, in pretty floral patterns over light-coloured grounds.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 472.

## No. 1.—HAT.

The hat is of tuscan, trimmed with cream-coloured satin ribbon, ostrich feather and tuscan giump.

## No. 2.—CUFF.

The cuff is of nainsook muslin, trimmed with lace and insertion. This cuff is worn outside the sleeve.

## No. 3.—WALKING-BOOT.

The boot is of fancy black and white material and patent leather, laced with silk laces.

## No. 4.—DRESS-SHOE.

The shoe is suitable to be made in satin of any colour; it is fastened round the ankle with ribbon, tied in a bow, and is worn with open-work silk or thread stockings.

## No. 5.—WALKING-DRESS.

The skirt is of light brown satin; the tunic and mantle are of cashmere, trimmed with gauzings, and bow of wide satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Mantle, trimmed, 60c.; flat, 25c.

## No. 6.—FAN.

The fan is composed of two rows of white feathers, separated by small tips of peacock's feathers; it is mounted in ivory.

## No. 7.—HOME-DRESS.

The skirt, fichu, cuffs, and the back of the drapery are of porcelain-blue figured sateen; polonaise of plain sateen.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

## No. 8.—TRAVELLING-CLOAK.

The cloak is of striped fawn-coloured beige; the sleeves and throat-ruffle are lined with satin.—Price of pattern of travelling-cloak, made up, 60c.; flat, 25c.

## Nos. 9 AND 10.—WALKING-COSTUME.

Mantle of black satin duchene, trimmed with rich Spanish lace and beaded passementerie. Tuscan bonnet, trimmed with steel-beaded fringe, shaded bronze ribbon, damask roses, and bronze and steel aigrette.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 11.—HOME-DRESS.

The skirt and tunic are of olive veiling; habit-bodice of olive-shaded striped material; point lace cavalier collar.—Price of pattern of dress, trimmed, \$1.60. Habit-bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 473.Nos. 1 AND 2.—SQUARES: GUIPURE  
NETTING.

These squares are suitable to be inserted between other squares of embroidered satin or congress canvas, for cushion-covers, antimacassars, &c. Directions for working guipure netting will be found in our Guipure Netting Supplements, which were presented with Nos. 254 and 255 of this Journal.

## Nos. 3 AND 6 TO 9.—EMBROIDERED DRAPES.

These drapes are intended to be placed round waste-paper and other baskets, and may be worked upon velvet, satin, cloth, or Roman satin. The embroidery is in crewels. In order to keep the work even, canvas should be tacked over the material to be worked upon, as shown in the upper part of No. 8. The threads may be easily drawn away when the work is finished. No. 6, the detail of which is shown in No. 7, is worked in long and cording stitch. Four colours are needed for this design. No. 9, the detail of which is shown in Nos. 3 and 8, is entirely in long-stitches. The detail of the centre is shown in No. 3. The edges may either be pinked out or may be finished with fringe.

Nos. 4 AND 5.—COLLAR, ORNAMENTED  
WITH POINT LANGUEDOC.

The collar is of nainsook muslin, embroidered in point languedoc. A portion of the embroidery for the edge is shown in No. 4. The pattern must first be traced upon the nainsook, then Brussels net is tacked over it. The work will be found much easier if the nainsook and net be firmly tacked upon toile-cirée or stiff paper. When the design has been worked round in buttonhole-stitch the superfluous net and nainsook must be cut away, and the knotted bars worked in.

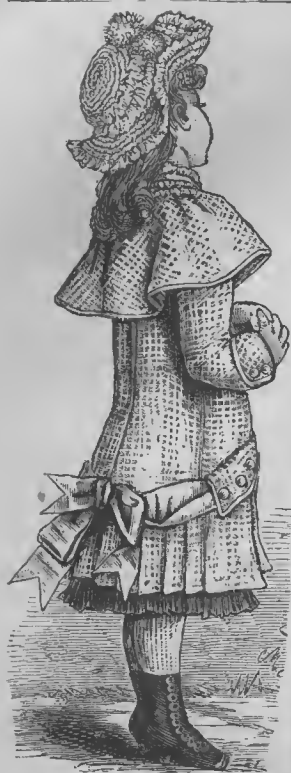
## Nos. 6 TO 9.—See No. 3.

## PORTIA.

MANY people who have admired the character of Portia are not aware that about the date when the "Merchant of Venice" may be supposed to have exhibited his gaberdine on the Rialto, there actually existed great female lawyers in the neighbouring city of Bologna. Prof. Caldorini, who held the chair of jurisprudence in that university in 1360, and Prof. Novella, who occupied it in 1366, were not only celebrated for their legal lore and skill, but, if we may trust their portraits, exceedingly beautiful women, with noble Greek profiles, dressed in a style which actresses who portray the part of Shakspeare's heroine might copy without disadvantage. If women hereafter should obtain entrance into the legal profession, it is not at all improbable that we may see something more of the keenness of feminine wits engaged in disentangling the knots of the law. Two ladies in Ireland, according to the *Times'* Dublin correspondent, have just been conducting their own most intricate case in a manner which excited the surprise of the Master of the Rolls, who even observed that he was "astonished that the ladies had been able to put their case on paper so intelligently and clearly without legal advice." If other ladies should follow the example of the Misses Fogarty, what a falling off must ensue in the solicitors' bills! They lost their case, it is true, but seemingly could not have won it under any guidance, and at all events they have escaped that great aggravation of the misery of defeat in a court of law—the lawyer's costs. In our own opinion, the feminine intellect is particularly fitted to deal with law and its many aspects and quibbles.

It is a fashionable fancy in Paris to have dessert wines slipped into satin *caché-bouteilles*, the corks of which are heads with hair dressed in the fashion of the country whence the wine is produced. Alicante is in a pink satin bottle, and the cork or stopper is a Spanish girl with high comb. Port wine is in a garnet or ruby satin, with an Oporto beauty for its stopper, and she holds a fan in her hand. Pajareto wine is in a sulphur-coloured bottle of satin, with a bull-fighter cork, &c.

NOVEL MODE OF PRESERVING A MAN'S REASON. —A curious story is told of an exhibit in the show-window of one of the leading jewellers of Vienna. The object of attraction is a brooch magnificently studded with gems, in the middle of the chasing of which is enclosed the most singular of centres—four common, old, bent, and corroded pins. This brooch is the property of the Countess Lavetskofy. The pins have a history, of course. Seven years ago Count Robert Lavetskofy, as the story runs, was arrested at Warsaw for an alleged insult to the Russian Government. The real author of the insult, which consisted of some careless words spoken at a social gathering, was his wife. He accepted the accusation, however, and was sent to prison. In one of the dungeons in which the Czar was said to be fond of confining his Polish subjects, the unfortunate martyr for his wife's loose tongue spent six years. He had only one amusement. After he had been searched and thrown into a cell, he found in his coat four pins. These he pulled out and threw upon the floor; then in the darkness he hunted for them. Having found them, perhaps after hours, and even days, he scattered them again. And so the game went on for six weary years. "But for them," he writes in his memoirs, "I should have gone mad. They provided me with a purpose. So long as I had them to search for, I had something to do. When the decree for my liberation as an exile was brought to me, the goler found me on my knees hunting for one which had escaped me for two days. They saved my wife's husband from lunacy. My wife therefore could not desire a prouder ornament."



NO. 1.—WALKING-DRESS FOR LITTLE GIRL FROM 5 TO 6 YEARS OF AGE.



NO. 3.—HOME-DRESS.

NO. 4.—DINNER-DRESS.



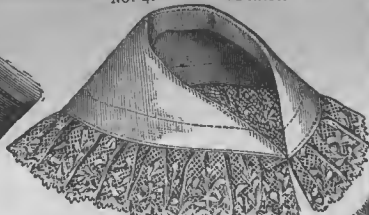
NO. 2.—SEASIDE-DRESS FOR LITTLE GIRL FROM 5 TO 6 YEARS OF AGE.



NO. 7.—DINNER-DRESS.



NO. 5.—CUFF



NO. 6.—COLLAR.

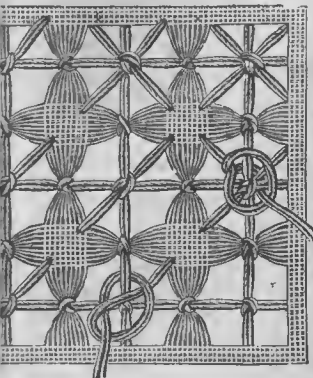


NO. 8.—LAWN APRON.



NO. 9.—DINNER-DRESS FOR SLIGHT CURVING.

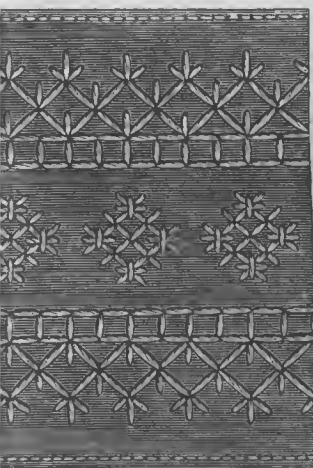




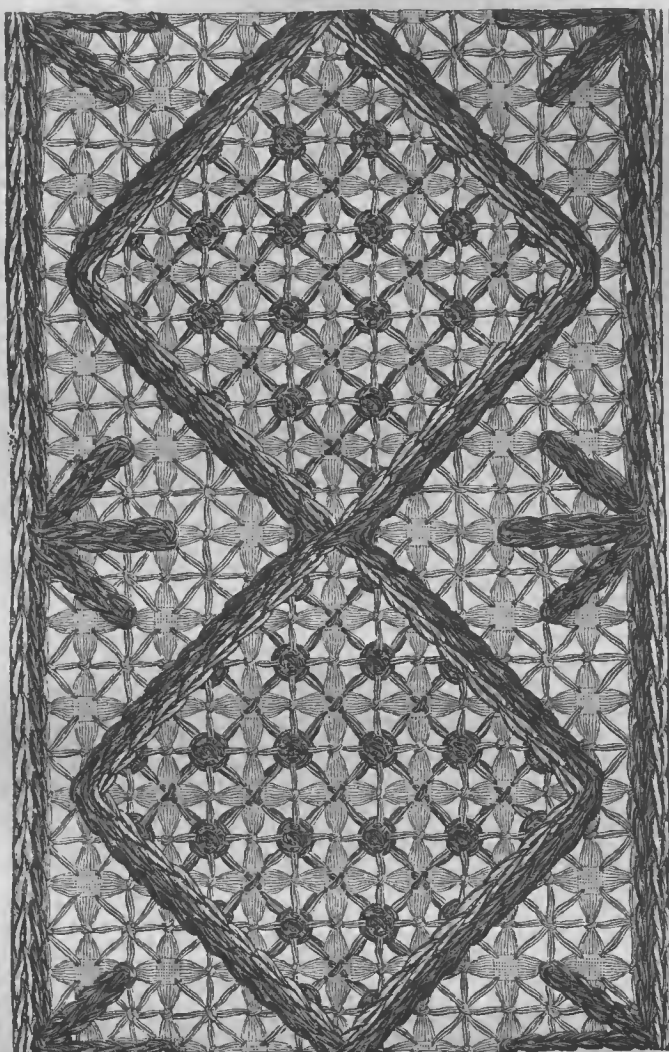
NO. 1.—DETAIL OF NO 4.



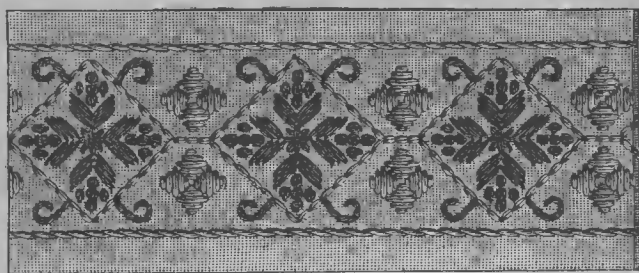
NO. 3.—STRIPE: LONG-STITCHES.



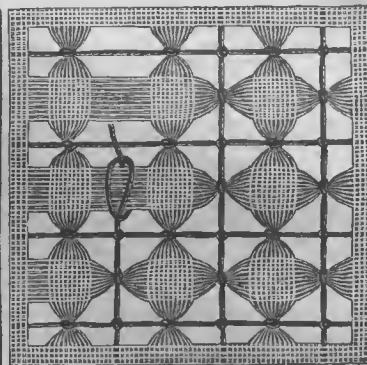
NO. 6.—STRIPE: LONG-STITCHES.



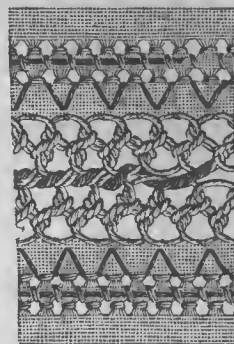
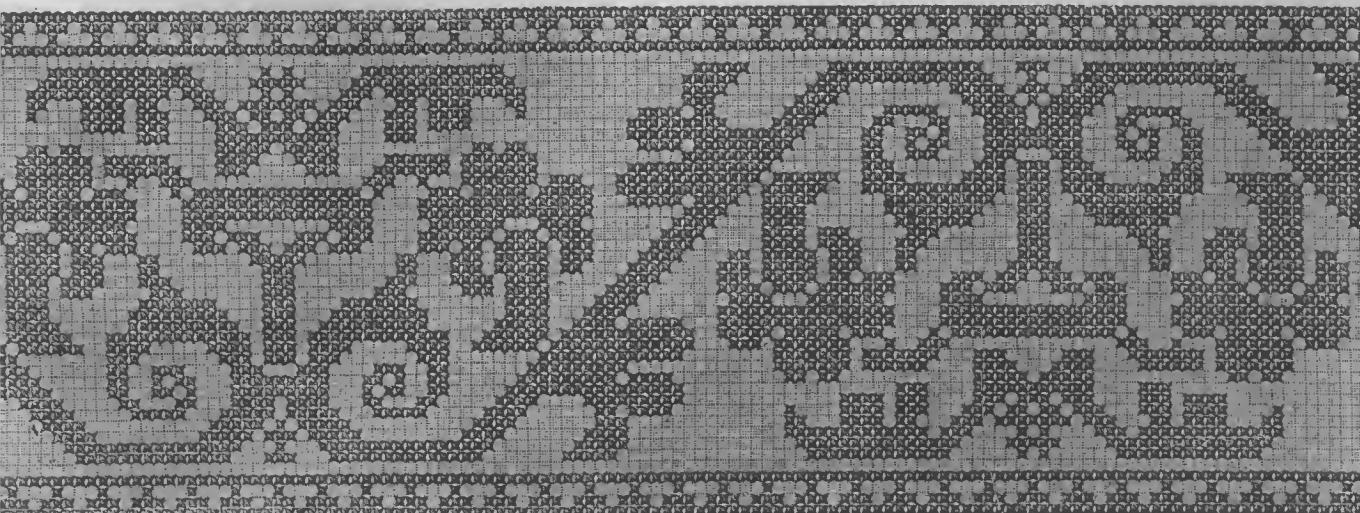
NO. 4.—INSERTION: DRAWN THREADS.



NO. 7.—STRIPE: LONG AND BACK STITCHES.



NO. 2.—STRIPE: DRAWN THREADS.

NO. 5.—STRIPE OR BORDER: DRAWN  
THREADS AND HAIRPIN WORK.NO. 8.—STRIPE: LACE INSERTION  
AND LONG-STITCHES.

NO. 9.—STRIPE OR BORDER: CROSS-STITCH.

## PARIS FASHIONS.

The great occupation of the moment in the department of fashion is that of costumes for the beach and casino. The time has come when not to be able to breathe the ocean breeze is wretchedness.

The most elegant of washing-dresses this season are the new printed satens, in colouring as bright and clear as satins and cashmeres, in design as beautiful and artistic as those painted by hand upon the costliest of dresses.

Some of the latest patterns shown have grounds of the softest cream, rose, coral-pink, salmon, turquoise-blue, China-green, tea, pearl, and buff, with large patterns of roses, hollyhocks, tulips, lilies-of-the-valley in clusters, or large water-lilies for the dress foundation; while for the trimmings and facings there are clustered wreaths of wild-rose, moss-rose, tulips, or lilies. These patterns are in self shades. Other styles have running patterns of millefleurs in a variety of colours, over cream, coral-pink, tea, or pale buff grounds, with wreaths to match for the flouncing, including humming-birds hovering over the blossoms, and tiny insects inhaling sweets from them.

These satens are mostly trimmed with bands, upon which are printed wreaths to correspond, and which are made up into flounces, with special patterns for the draperies, collar, and facings, and a border to edge the basques. The style of making up and trimming the dress is so clearly marked out by the patterns, that it would be difficult to make a mistake. Very generally the whole consists of pleated flounces for the skirt; a rounded tablier, edged with wreathed border, rippling up in small curved folds; a certain tournure, narrow and bouffante, with or without revers appliances, or drooping loops of the material, and a basque-bodice, finished with a collar and sleeve facings, printed in distinct patterns. Such dresses are by no means cheap, but they are as pretty as those of surah, which they so much resemble, and cooler than those of woollen fancy goods, for which reason they are in immense favour at fashionable watering-places.

Less expensive costumes are made with printed saten, combined with plain self-coloured saten or percale. The skirt is made of the plain saten, trimmed with a series of narrow flutings reaching up to the knees. A tunic or double skirt of the printed saten, cut very long and finished with a plain hem, is arranged in front with a semi-long tablier, pleated in curves, and into a narrow bouffante tournure at the back. The basque-waist, also of the printed saten, is trimmed with pleated lace. The thick white lace fashionable this summer is used as much for saten dresses as for muslins, surahs, and light fancy woollen materials.

Another style of costume, also most cool and pleasant for the hot weather, is the dress of light éru batiste, made up with flounces of embroidered batiste entirely covering the front of the skirt; the draperies and bodice of batiste embroidered in the piece, trimmed with embroidered borders and éru lace, and finished with flowing bows of satin ribbon. These may be of some distinctive colour, such as Titian red, cobalt blue, or amethyst violet, or, if a very quiet style is preferred, of the same shade as the batiste.

The embroidery is the most expensive part of such dresses, but, to save it, a good deal of plain batiste may be introduced into the draperies, and lace may be lavished so as to spare the embroidery borders.

Large hats and poke bonnets of Manilla straw are rivaling the rough and ready and porcupine straw hats of the beginning of the summer for the seaside season.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 488.

## No. 1.—WALKING-DRESS FOR LITTLE GIRL FROM FIVE TO SIX YEARS OF AGE.

The dress is of blue cashmere; the paletot and cape of finely-checked beige, piped with satin; sash of wide satin ribbon. The hat is of straw, lined and trimmed with blue gauged satin ribbon and silk tufts.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## No. 2.—SEASIDE-DRESS FOR LITTLE GIRL FROM FIVE TO SIX YEARS OF AGE.

The dress with cape is of buff checked linen; the pleated waistcoat is of plain blue saten, ornamented with a bow of ribbon. Tuscan hat,

trimmed with buff ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 3.—HOME-DRESS.

The dress is of light fawn-coloured veiling, trimmed with lace of the same colour; the gauged trimming on the bodice is of surah.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 4.—DINNER-DRESS.

The dress is of shaded striped mauve barege; fichu of cream Indian muslin, trimmed with lace to match the cuffs.—Price of pattern of bodice, trimmed, 50c.; flat, 25c.

## No. 5.—CUFF.

The cuff is of embroidered net, edged with lace, and ornamented with a bow of ribbon; ruffle of crapo lisse.

## No. 6.—COLLAR.

The collar is of fine linen, edged with Bretonne lace.

## No. 7.—DINNER-DRESS.

The dress is of black figured grenadine, trimmed with lace and shaded gold-coloured ribbon. The dress is worn over a princess-robe of gold-coloured satin or silk.—Price of patterns of complete dress, trimmed, \$1.60.

## No. 8.—ROMAN APRON.

The apron is of crash, embroidered with cross-stitch designs, and trimmed with borders of drawn threads, cross-stitch, and torchon lace. The cross, long-stitch, and drawn-thread stripes, are given in the Fancy-work page.

## No. 9.—DINNER-DRESS FOR SLIGHT MOURNING.

The skirt is of black silk, trimmed with beaded lace; bodice of black broché; the back is of the plain silk, beaded and trimmed with beaded lace.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 489.

## Nos. 1 to 9.—DESIGNS FOR ORNAMENTING ROMAN APRON.

The apron is shown in Illustration No. 8 on the Fashion page; it is of crash. The bottom of the apron is worked in crewels with the design shown in No. 9; it is entirely in cross-stitch. Above this is the drawn-thread stripe shown in Nos. 1 and 4; the chain-stitch is worked in crewel of two colours. Above the drawn-thread stripe either of the designs shown in Nos. 6 and 8 may be used; they are worked on coloured saten, turned down and stitched along the edges; an open torchon insertion is placed in the centre of No. 8, and is fixed down at each edge with buttonhole-stitch. This is again headed by a stripe of the drawn-thread design shown in No. 2, and the long-stitch stripe No. 3. The whole is completed by a cross-stitch border; the edges are finished with torchon lace. The stripe shown in No. 5 may be used instead of No. 3 if preferred; it is composed of two rows of hairpin-work, joined by a length of Berlin wool; the outer edges of the hairpin-work are sewn to a narrow band of crash with drawn-thread centre, ornamented with long-stitches worked in crewel.

A BEAUTIFUL THOUGHT.—When the summer of youth is slowly wasting away on the night-fall of age, and the shadow of the path becomes deeper, and life wears to its close, it is pleasant to look through the vista of time upon the sorrows and felicities of our early years. If we have had a home to shelter, and hearts to rejoice with us, and friends have gathered round our fireside, the rough places of wayfaring will have been worn and smoothed away in the twilight of life, and many dark spots we have passed through will grow brighter and more beautiful. Happy, indeed, are those whose intercourse with the world has not changed the tone of their holier feelings, or broken those musical chords of the heart whose vibrations are so melodious, so tender, and so touching in the evening of their lives.

## THE HOME.

## DINNER FOR TWELVE PERSONS.—AUGUST.

(Continued from page 479.)

CHERRY CREAM.—Ingredients: Half a pint of cream, 4 oz powdered white sugar, 1 lb cherries, a little clear jelly, a little cochineal, and  $\frac{1}{2}$  oz isinglass.

How to use them: With a wooden skewer take out the stones from the cherries, melt a little jelly, dip in the cherries, then place them round the sides of the jelly-mould bedded in ice; whisk up the cream to a stiff froth, crush the stones in a mortar with a gill of water, strain through muslin into the cream; add 4 oz sugar and a little cochineal, stir gently together, add the isinglass dissolved in a little boiling water, fill in the mould, and let set; when wanted, turn out the same as directed for the preceding recipe.

CHOCOLATE TARTLETS.—Ingredients: Puff-paste, jam, icing-sugar, and chocolate.

How to use them: Cut out one dozen round pieces of threefold puff-paste a quarter of an inch thick, lay them in the bottom of some round patty-pans, press them out with the thumb and finger; lay in the middle a little jam, sprinkle them with water, cover the tops with puff-paste the same thickness as the bottoms; press the edges well together, and bake in a moderate oven. When the tartlets are cold mash them with the following mixture: Dissolve 2 oz chocolate in a tablespoonful of water, stir gently over the fire, then add 4 oz icing-sugar; stir well together into a smooth-running mass, keep warm, and with a knife spread some over the tartlets; let the chocolate set; dish the tartlets on a lace-paper in a pyramid.

RASPBERRY CREAM ICE.—Ingredients: One pint of cream,  $\frac{1}{2}$  lb raspberries, 4 oz powdered white sugar, and a little milk and cochineal. Mix all well together, and strain through a fine sieve into a freezing-pot bedded in ice and salt, and freeze it as directed for the ice-pudding; fill an ice-mould, and bed it in ice until wanted; turn out on a silver dish as directed for the ice-pudding.

PINE WATER ICE.—Ingredients: One small pineapple,  $\frac{1}{2}$  lb sugar, one pint and a half of water. Trim the skin off the pineapple, then crush it with the sugar in the mortar; take out the pulp, add the water, bring to the boil, and strain through muslin; freeze as directed for the raspberry cream.

## ONE THING AND ANOTHER.

WHEN George IV. went angling what bird was he like?—A king-fisher.

It is easy enough in the evening to get up in the morning.

If a bird in the hand is worth two in the bush, is a mole on the face worth two on the ground?

EVERYTHING has to pay up sometimes; even the little chickens have to shell out.

A GREAT CURIOSITY.—A plate of butter from the cream of a joke.

WHY are troubles like dogs?—Because the smaller they are the more they annoy you.

"TIME softens all things" is a common expression, but this rule does not apply to spring chickens or hard-boiled eggs.

EVEN to-morrow has two handles. We can take hold of it by the handle of anxiety or the handle of faith.

The social scheme of supplying our wants by lopping off our desires, is like cutting off our feet when we want new shoes.

IN A CURIOSITY-SHOP.—"Oh, what a lovely vase! It's antique, is it not?"—"No, ma'am, it's modern."—"What a pity! It is so pretty!"

ON coming to be hired, a cook demanded the three F's. "What are they?" asked the lady.—"Oh! fat, fur, and feathers, ma'am, of course!" replied the cook.

VISITOR: "See, now, would you like me to give you a sixpence?"—DARLING: "Yes."—VISITOR: "Yes, if you—what?"—DARLING: "If you can't afford any more!"

A PIPER in a Northumbrian town was once asked if he could play "Within a Mile o' Edinbro' Toon."—"Within a mile!" he exclaimed; "wey, man, I cud play within ten yards o't!"





NO. 1.—EVENING-DRESS.



NO. 2.—HOME-DRESS.



NO. 3.—EVENING-DRESS.



NO. 4.—AFTERNOON-DRESS.



NO. 5.—HOME-DRESS.

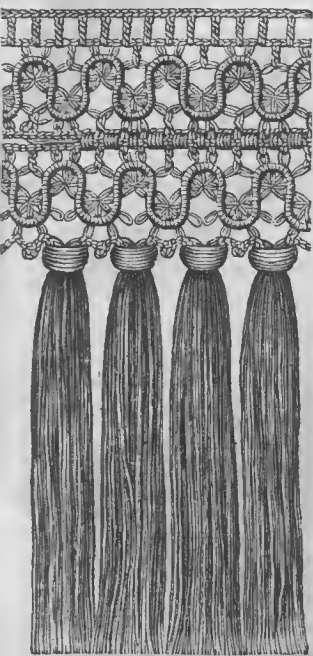


NO. 6.—HOME-DRESS.



NO. 7.—WALKING-DRESS.

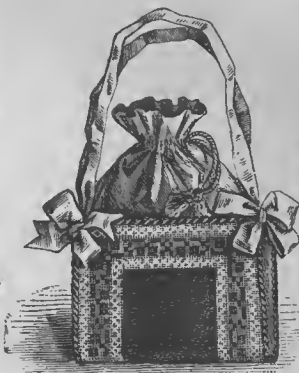




NO. 1.—FRINGE, WITH  
HEADING OF CROCHET  
AND MIGNARDISE.



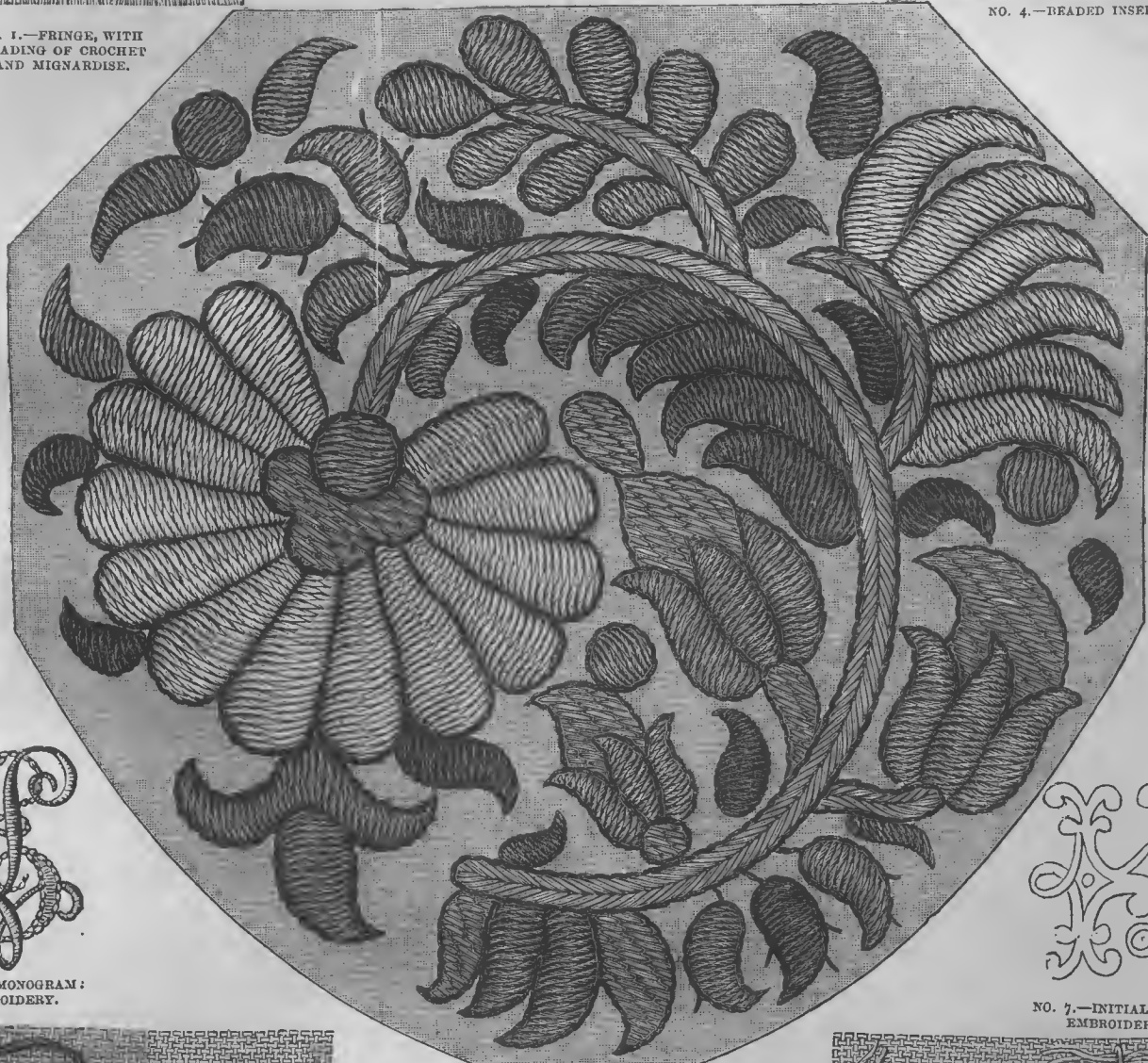
NO. 2.—WALL-BASKET



NO. 3.—WORK-BAG (CLOSED).



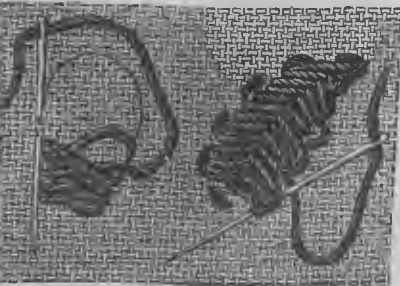
NO. 4.—BEADED INSERTION.



NO. 5.—MONOGRAM:  
EMBROIDERY.



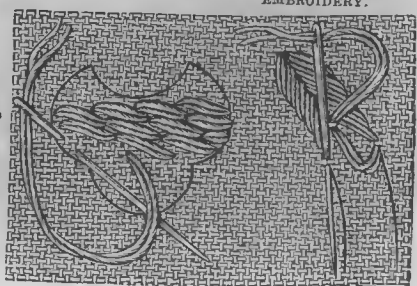
NO. 7.—INITIAL LETTER:  
EMBROIDERY.



NO. 8.—DETAIL OF NO. 6.



NO. 9.—WORK-BAG (OPEN).



NO. 10.—DETAIL OF NO. 6.

## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

## No. 20 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress.—Jacket-bodice and tunic in lilac-spotted cambric with a foliage bordering; gauged waistcoat and kilted skirt of plain sateen; ribbon belt with pearl buckle. Rice-straw bonnet, with white lilac and dotted tulle strings.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress.—Mantle and pleated skirt of camel's-hair beige; cord froggings; fringed scarf in lichen-green foulard. Leghorn hat, trimmed with foulard like the scarf, and bouquet of pink heath.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—Princess frock of white cashmere; bias, scarf, collar, and cuffs in Levantinstriped silk, edged with embroidery. White chip hat, trimmed with a scarf of striped silk.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Scotch Dress for Little Girl from Four to Six Years of Age.—Kilted skirt and scarf of Highland plaid foulard; military jacket of red cashmere; leather belt.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Walking-dress.—Princess robe, tunic, and pleated flounce of sky-blue sateen; drapery, fichu, kiltings and parasol of blue, pink, and white plaid. Tuscan hat, trimmed with a plaid scarf.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c. Tunic and drape, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Visiting-dress of brown satin; mantle of brown and fawn brocade, bound with brown satin. White chip bonnet, trimmed with damask roses and black lace.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of pale blue sateen, trimmed with striped sateen and Madeira embroidery. Manilla straw hat, trimmed with blue satin and bunch of blush roses.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Walking-dress.—Long jacket bodice and skirt of Carmen costume cloth, striped in shaded warm grays, slashed to display deep chocolate satin kiltings. White straw hat, trimmed with tea-roses and foliage; it is lined with brown satin.—Price of patterns of complete dress, trimmed, \$1.30. Jacket, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Visiting-dress of drab nun's cloth, scalloped bands, and coulisé waistcoat of floriated satin. White straw hat, trimmed with satin and bouquet of roses.—Price of patterns of complete dress, trimmed, \$1.60. Panier-jacket, trimmed, 60c.; flat, 25c.

**TENTH FIGURE.**—Reception-dress.—Polonaise in ombre silk of geranium colour, slashed from the waist; it is trimmed with white lace and silk fringe; skirt, stomacher, and cuffs of brown satin.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress.—The skirt and stomacher are of light bronzo cashmere; tunic and jacket of old-gold Indian silk, embroidered with red roses. Straw bonnet, trimmed with red roses and bronze ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Walking-dress of dark amethyst foulard, trimmed with pomponette brocade on a white ground. White chip bonnet, trimmed with gray foulard and pink roses.—Price of patterns of complete dress, trimmed, \$1.60; flat, 40c.

**THIRTEENTH FIGURE.**—Garden-party Dress.—Jacket-bodice in pompadour silk muslin, opening on a gathered waistcoat of pink gauze; facings, pleating, and kilted skirt in satin of a reddish sepia tint; parasol of figured silk, lined with pink silk. Leghorn hat, trimmed with a garland of shaded roses.—Price of patterns of complete dress, trimmed, \$1.60. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Dinner or Reception Dress.—Trained princess robe of flax-gray twilled silk; sleeves and corselet of blue brocade, trimmed with lace or embroidery; corselet extending in long panels.—Price of patterns of complete dress, trimmed, \$1.60.; flat, 50c.

**FIFTEENTH FIGURE.**—Dinner or Reception Dress of chocolate-brown barege; the side pieces next back are of shaded gold silk, and are continued to form triple-looped ends; the scarfs are trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Evening-dress.—Corset and trained skirt of blue and silver striped grenadine; coulisé plastron and apron of blue surah, trimmed with Mechlin lace.—Price of patterns of complete dress, trimmed, \$1.60. Corset, trimmed, 60c.; flat, 25c.

**SEVENTENTH FIGURE.**—Afternoon-dress for Little Girl from Eight to Ten Years of Age.—The dress is of mauve nun's cloth, trimmed with white lace and scarf of surah.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—Kilted skirt of Algerian striped cashmere; long jacket of fawn-coloured nun's cloth, with collar and cuffs of the striped material; leather belt. Chip hat, trimmed with a striped scarf.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**NINETEENTH FIGURE.**—Walking-dress of fawn-coloured barege, with scarf, tablier, and gathered braces of mauve surah. White straw bonnet, trimmed with mauve surah and feathers.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress of bronze-green llama, trimmed with mauve satin; Mother Hubbard mantle of the llama. Manilla straw hat, trimmed with tea-roses and cream lace.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

### DESCRIPTION OF COLOURED SHEET. DESIGNS FOR ORNAMENTING A DRESS IN POONAH PAINTING OR EMBROIDERY-SPRAYS OF BOUVARDIA.

Painted dresses are now very much the fashion in Paris, and are very costly; in consequence, ladies may be glad to be able to ornament them for themselves, and those may do so who have not had the advantage of art-instruction if they will study the directions given in our Poonah Painting Supplement, and those below.

The designs are for ornamenting a dress of any coloured silk, satin, or muslin, and can be painted upon black, though lighter colours are easier to work upon. Where the colour of the material does not at all accord with the colour to be superimposed, it is necessary to mix Chinese white with the colour of the first wash, so as effectually to hide the ground, the shading being worked over this with pure colour.

In some instances the Chinese white is not required, as, on a pale blue ground the green leaves only need to be made a little yellower, because blue is a part of green. An écu or yellow ground will take green in the same way.

For the flowers: The first wash must be composed almost entirely of Chinese white, only adding scarlet or carmine sufficient to produce the lightest shade in the flower, and when this is dry the deepening touches may be made with pure colour. The natural colours of the bouvardia range from white through all shades of pink and salmon to deepest scarlet and crimson; so the hue may be varied for light or dark fabrics. A little gum-water must be used with all the colours. The manipulation need not be confined to the style of painting designated "Poonah," but may be done in the ordinary way, either in water-colours or oils.

The designs are equally suitable for crewel or silk embroidery, which is still extremely fashionable for ornamenting dresses.

### THE GIGANTIC SUPPLEMENT CONTAINS

All the Latest Paris Summer Fashions for Ladies and Children; Full-size Patterns of Suit for Boy, Mother Hubbard Pelerine for Little Girl; and Designs in Embroidering for Towel-ends.

### PARIS FASHIONS.

The pre-eminence is given this month to washing dresses, batiste and sateen being the favourites, with Indian muslin for more elegant toilets. The short costume of fancy woollen material is, however, still indispensable for walking and excursions; and as a variety from woollen goods trimmed with silk, many are made of pretty fancy printed tissues, in grisaille or plaids. For the races, driving, and paying visits, when a somewhat dressy style of toilet is required, very elegant costumes are made of merveilleux satin and shot surah, in rather dark colours, such as violet and black, blue and

old-gold, garnet and black, orange and brown, &c. The under colour gives to the upper one a great deal of softness, and the draperies or trimmings show both colours in the turned-up part. Such materials are draped into scarfs, paniers, wide lappets, loosely tied over an underskirt of the same silk, covered with white lace, arranged in flounces and ruches. Valenciennes is the style of lace most used for this purpose.

The ombre materials so much in vogue this season are also used for costumes of the same style, but in that case they should always be combined with self colours. Thus the scarfs, ruches, and tablier are made of the ombre fabric, while the upper part—that is, the tunic or polonaise—is of self-coloured summer woollen tissue of the middle shade of the ombre.

Many ladies, and those among the most elegant, even prefer a complete costume of one plain colour—dress, bonnet, and sunshade to match. Let us add, that with such dress the mantle is made to correspond in the visite shape, semi-long, and very tight-fitting. It is trimmed with passementerie ornaments to match, beaded with jet. These ornaments are placed upon the back, the shoulders, the fronts, and sleeves. The material of the mantle almost entirely disappears under this style of fancy embroidery, the effect of which is extremely elegant. The lining of the mantle should be of self-coloured satin of a bright tint, differing from that of the dress. Such mantles are used chiefly as carriage-wraps, and are put on and off at pleasure.

Sunshades have now become a most costly item of the toilet. They are divided into very distinct styles, as much in vogue one as the other—the standard sunshade of convex shape, and the Japanese-shaped parasol, quite flat, half of satin, printed in the most unique designs, and half of guipure or other lace stretched over the whalebones just like the other material. All are trimmed with flowing bows of ribbons and clusters of flowers fastened to a large movable ring, which serves to shut up the sunshade, and slides up to the top in the old-fashioned way when it is open. The edge is trimmed with a fall of white or yellow lace, and the handles present the greatest variety. The richest have knobs of fine porcelain, daintily painted; simpler ones are of black wood with twisted knobs, sometimes representing the head of an animal, such as a dog, elephant, &c.

Hats in the shape of an upset basket, full of flowers, tightened over the ears with a wide ribbon, are pretty and unique for completing toilets of washing material. But there are many others quite as fanciful in style. One is a simple hat for the beach of Manilla straw, with immense brim in the poke shape, and tied back over the ears so as to shelter the face better than any sunshade. The inside is lined with ten-coloured satin, covered with shirred Manilla tulle, finished into a ruche round the edge. Manilla is a very soft tint, half beige, half buff. The outside of this hat is simply trimmed with a scarf of seal-brown moiré. Another model of Manilla straw, daintily fashioned so as to form a bonnet, is lined with garnet velvet, trimmed with narrow cream lace, finely pleated, and with a bow of green satin with three large crushed roses.

Again, a large, almost flat, hat of black straw, entirely trimmed with black Spanish lace, and daintily turned up on one side with a large cluster of large red roses.

### DESCRIPTION OF FASHION ENGRAVINGS, Page 504.

#### No. 1.—EVENING-DRESS.

The skirt is of cream-coloured veiling, covered with flounces of lace; jacket-bodice of pale blue satin edged with pearl beads. The gauged pointed stomacher and the lower part of the sleeves are of veiling. Ruffles of lace and crape lisse.—Price of patterns of jacket and waistcoat, trimmed, 60c.; flat, 25c.

#### No. 2.—HOME-DRESS.

The dress is of pale pink sateen, trimmed with fine guipure lace.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, made up, 50c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

#### No. 3.—EVENING-DRESS.

The dress is of pale blue foulard, trimmed with black Maltese lace and bows of ribbon; ruffles of crape lisse.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c. Gauged panier-tunic, made up, 60c.; flat, 25c.

#### No. 4.—AFTERNOON-DRESS.

The dress is of ash-gray foulard figured with

blue; it is trimmed with gray lace, and sash of wide blue watered ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

#### No. 5.—HOME-DRESS.

The dress is of buff striped satcen; the lower pleated flounce, the gathered flounces, and the back of drapery are of plain buff satcen.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

#### No. 6.—HOME-DRESS.

The skirt is of olive satcen, trimmed with a flounce edged with lace and headed by gauings. The pointed bodice and tunic are of chintz-pattern satcen, trimmed with lace and bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c. Tunic, trimmed, 60c.; flat, 25c.

#### No. 7.—WALKING-DRESS.

The dress is of beige, trimmed with rows of narrow braid.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c. Tunic, trimmed, 50c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

#### DESCRIPTION OF

#### FANCY-WORK ENGRAVINGS, Page 505.

#### No. 1.—FRINGE: WITH HEADING OF CROCHET AND MIGNARDISE.

The heading is worked in two parts, which are joined after they are worked.

For the first row of lower part, work one double, separated by two chain into each of two picots of mignardise, two chain, one treble into the next and eighth picot together, two chain. Repeat from the beginning of the row.

2nd Row, on the other side of the mignardise: One double into a picot on the top of scallop, four chain, one double into the second, one chain, one double into next picot, four chain. Repeat from the beginning of the row. The seven picots in the depth of scallops are joined together with a needle and cotton.

A row like the first is worked on each side of the upper length. To join the two lengths, work a row of buttonhole-stitches over the two edges together (see design).

For the heading, work one double treble under two chain, two chain. Repeat.

For the fringe, lengths of cotton are knotted into the loops of four chain.

#### Nos. 2, 6, 8, and 10.—WALL-BASKET, WITH EMBROIDERED DRAPE.

The basket is of fancy wicker; it is lined with dark ruby satin, bound with a fancy crewel binding of shades of olive and ruby. The drape for the front of basket is of olive satin, embroidered with the design shown in No. 6, worked with crewels. The detail of the embroidery is shown in Nos. 8 and 10; it is worked in long-stitches, and a kind of close herring-bone, outlined with cording-stitch. The drape is finished with tassel fringe. A small embroidered pincushion, edged with cord, is fastened in the centre of back of basket.

#### Nos. 3 and 9.—WORK-BAG.

The outside of the bag is olive satin, measuring six inches in width and twelve inches in length; it is ornamented with a narrow band of cross-stitch embroidery, worked on congress canvas; the outer part is lined with pale blue satin, buttonholed at the edge; a ribbon is placed on one side in the centre, and is caught down at intervals, leaving spaces for scissors, crochet-hook, needle-case, &c. Two leaves of fine white flannel are sewn to the centre of the satin, and above these a blue satin bag, ten inches deep, is fastened; this is to hold small pieces of work. The cover is edged with fine blue and olive cord, and is tied up, as shown in the illustration, with narrow ribbon.

#### No. 4.—BEADED INSERTION.

This insertion is suitable for trimming bonnets, fichus, &c.; it is worked on black Brussels net, with small cut heads; or white net may be beaded with pearl or white glass beads. The pattern must be traced upon linen or paper, the

net tacked over it, and the beads put on with a needle and silk, as cotton is liable to turn brown.

#### Nos. 5 AND 7.—MONOGRAM AND INITIAL: EMBROIDERY.

This monogram and initial are suitable for marking handkerchiefs, underlinen, &c.; they are worked in satin-stitch, outlined with back-stitches.

No. 6.—See No. 2.

No. 7.—See No. 5.

No. 8.—See No. 2.

No. 9.—See No. 3.

No. 10.—See No. 2.

#### THE HOME.

##### COOKERY.

**PINEAPPLE TART.**—Take one pineapple, pare, and carefully remove all specks; weigh, and take the same quantity in sugar and half the quantity in butter, one teacupful of cream, and five eggs; stir the butter and sugar to a cream, and add it to the pineapple, previously grated; then add the eggs, well beaten, and the cream; line your pie-dishes with a good crust, and bake to a light brown in a moderate oven.

**APPLE JELLY.**—Almost any apple will make jelly, though a hard, sour, juicy apple makes the best, both for keeping and flavour. Peel and core your apples, boil them in a pint of water to every 4 lb of apples, till they are perfectly soft, stirring them occasionally to prevent burning; strain, without squeezing, through a jelly-bag; measure the juice, and put 1 lb loaf-sugar to every pint of juice; put the juice and sugar in the preserving-kettle, and boil steadily for half an hour, skimming occasionally; cool a little, and if it will not jelly boil a little longer; pour into glasses before it cools, and when perfectly cold cover each glass with a paper wet with alcohol; tie closely, and keep in a cool, dry place; the apples remaining after the juice is strained will do for a common sort of jam by adding sugar to them; if flavouring is preferred, lemon-peel, green ginger, or cinnamon can be used.

**SWEET PICKLE.**—Take 3 lb green tomatoes, and chop fine; add 4 lb brown sugar, and boil down three hours; add a quart of vinegar, a teaspoonful each of mace, cinnamon, and cloves, and boil about fifteen minutes; let cool, and put into jars or other vessels.

**CUCUMBER SALAD.**—Peel and slice cucumbers, mix them with salt, and let them stand half an hour; mix two tablespoonfuls of salad-oil and the same quantity of vinegar, and a teaspoonful of sugar and one of pepper for the dressing.

##### A CHILD-ADMIRAL.

Mrs. BRASSEY, in her new work, "Sunshine and Storm in the East," says: "The children of the sultan are indulged and pampered in a way that seems perfectly monstrous. A droll incident is related. The youngest son of the sultan, a boy nine years of age, would be an admiral, with a gorgeous uniform and sword corresponding. In this whim he was indulged; but the child also insisted on having a war-ship on which he could hoist his flag; and that was not so easily managed. There was a bridge building which would prevent the ship from floating up to the palace. The contractors were ordered to open the bridge to let the ship pass. To this they very naturally demurred, as the work of two or three months would have to be undone; but the orders of the sultan were imperative. Afraid at the risk of losing their heads, the contractors obeyed. The bridge was taken down; and a large ironclad being brought out from the docks, was moored in view of the nursery window to gratify the child with the sight of a flag being hoisted, thus causing enormous inconvenience to the whole town for months, to say nothing of the waste of money, of which the sultan paid very little, and for the loss of which, I imagine, he cared still less."

A WEALTHY man, displaying one day his jewels to a philosopher, the latter said: "Thank you, sir, for being willing to share such magnificent jewels with me."—"Share them with you, sir? What do you mean?"—"Why, you allow me to look at them, and what more can you do with them yourself?"

#### BOSKY DELL.

BY THE AUTHOR OF "FREDA," "THE HEIRESS OF LOWOOD," "JULIET'S GUARDIAN," "A LIFE'S MIS-TAKE," "IDA," "CROSS PURPOSES," ETC.

#### CHAPTER XXXII.

##### THE TRUTH ABOUT THE KING.

POOR aunt Bee! After all her elaborate explanations of the prostrate condition of her niece, she felt very small indeed when, just as they were in the middle of luncheon, in came Eve herself, looking the very picture of perfect health—never, perhaps, had she looked so well, certainly not since her father's death. She had changed her sombre black garments for a less gloomy-looking gray woollen dress, upon the bosom of which she had fastened a great bunch of many-coloured orchids that she had crept out herself to gather in the hothouse; her eyes sparkled with animation; her hair shone like gold; her cheeks were brilliantly rosy, rivaling the crimson blossoms under her chin. Her beauty, to Horace—who had only seen her once before to-day, and that once when she had been pale and worn with the anxiety of her captivity—was so vivid and so startling, that he could not restrain an exclamation of surprise as he rose with sudden eagerness from the table to greet her.

"Eve!" cried aunt Bee, with some annoyance, for the old lady felt aggrieved by this unexpected and blooming apparition, "what has altered you so, child? Why, you do look different indeed! You said you were not coming down at all to-day!"

"Well, I have changed my mind then," answered Eve, with a smile. "It was not likely that I should not come down to welcome our guest, was it?"

It must be owned that aunt Bee had some reason for looking upon her niece as a most capricious young woman.

Meanwhile, Horace Wyvern was devouring the young girl's beauty with hungry eyes.

"How are you—better, I hope?" was all he could find to say, as she took her place at the head of the table.

"Never was so well in my life!" answered Eve, helping herself to a very substantial cutlet.

"Oh, my dear!" remonstrated poor Miss Lutterell, blushing for shame at the recollection of the elaborate excuses she had been making of ill-health and prostration on Eve's behalf.

"My good aunt thinks that because I was overcome a little by the heat whilst walking by myself in the woods just now that I must be necessarily in a poor state of health; but it was only a most passing indisposition, from which I have now completely recovered, so suppose we talk of something else? Please hand me the potatoes, Mr. Wyvern."

Mr. Wyvern bowed slightly. There was nothing for him, of course, but to ignore Mr. Hallet and the incident of the fainting-fit altogether. Eve having delivered herself of the little speech which she had carefully concocted before making her appearance, went on exactly as if nothing unusual had occurred. She chatted pleasantly and animatedly to her guest, asking him about his journey, telling him that she had sent a cart for his portmanteau, as of course, now he had come, he must stay and see all the beauties of Bosky Dell, and, in short, playing the gracious and graceful hostess to perfection.

And she was happy. The most casual observer could not have doubted it. Her face beamed, her cheeks glowed, her eyes sparkled, and every glance, every smile, every sweet word entered like a sword into her listener's heart.

"There is nothing in it!" he said to himself, with a groan. "She is like that, I suppose, to all men alike. She has a fatal gift of fascination!"

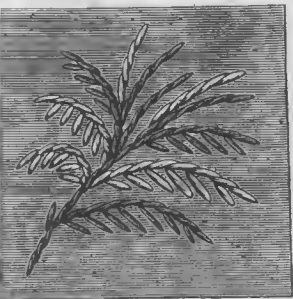
But Eve was happy.

Eve was scarcely so happy on the morrow. True, Horace was her guest, talking with her, walking with her incessantly, never leaving her side in fact; but for all that there was a change in him. She could not tell what it was that had altered him, nor where exactly the difference lay; but instinctively she felt that he was no longer the same to her. He was silent and abstracted by fits and starts. If he was gay, his gaiety had a forced and unnatural ring about it. He avoided rather than sought her glance; and, stranger still, he made no advances to her, spoke no words of tender meaning to her when alone with her. All this puzzled her very much. This visit, which she had looked forward to as the climax of all her hopes—that was to bring her so much happiness after all her troubles—had brought her as yet nothing—absolutely nothing.

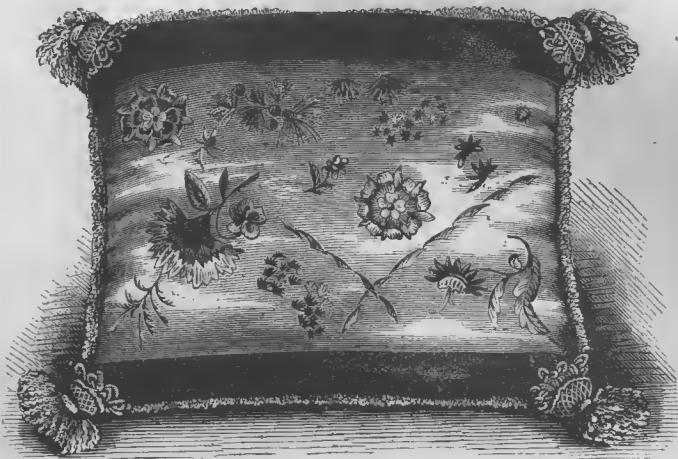
Horace Wyvern seemed to forget that he had



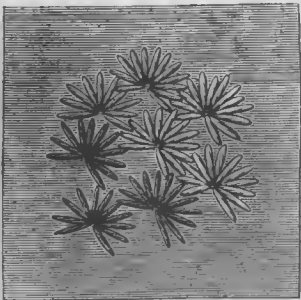




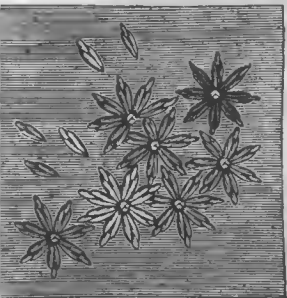
NO. 1.—SPRAY FOR NO. 2.



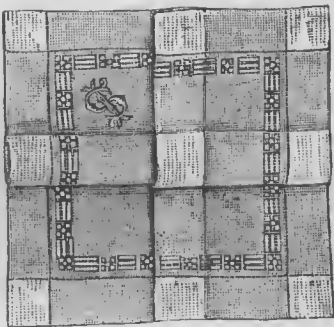
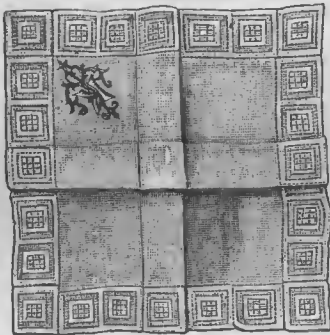
NO. 2.—SOFA-CUSHION: EMBROIDERY.



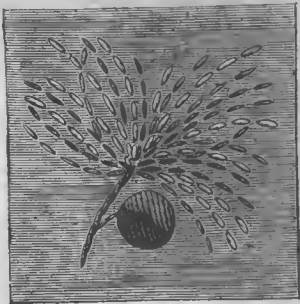
NO. 3.—SPRAY FOR NO. 2.



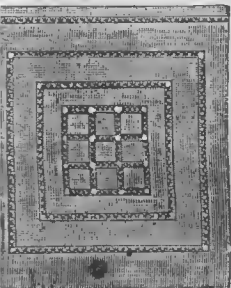
NO. 4.—SPRAY FOR NO. 2



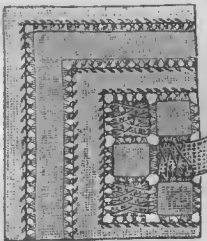
NOS. 5 AND 6.—POCKET-HANDKERCHIEFS.



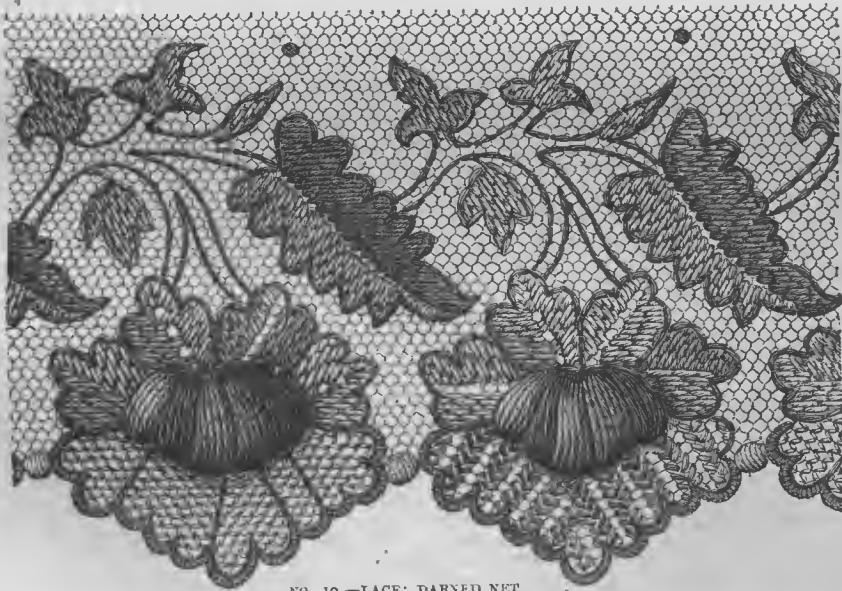
NO. 7.—SPRAY FOR NO. 2.



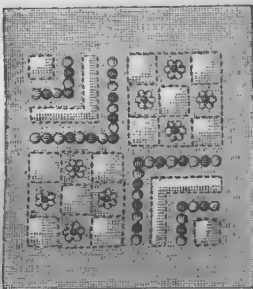
NO. 8.—HEM-STITCHED  
DESIGN FOR NO. 5.



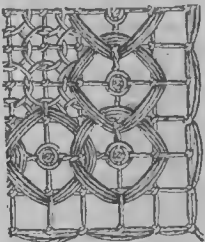
NO. 9.—DETAIL  
OF NO. 8.



NO. 10.—LACE: DARNED NET



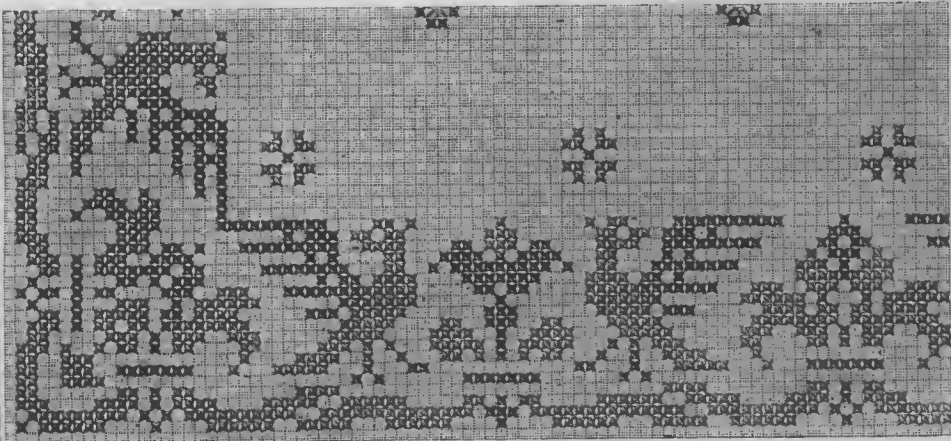
NO. 11.—BORDER  
FOR NO. 6.



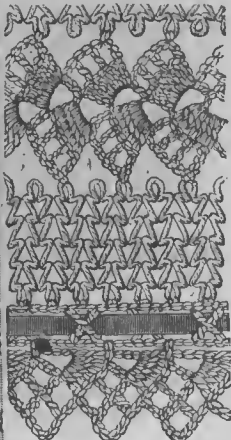
NO. 12.—CORNER:  
GUIPURE NETTING.



13.—TRIMMING: CROCHET  
AND FANCY BRAID.



NO. 14.—BORDER AND CORNER: CROSS-STITCH.



NO. 15.—TRIMMING: CROCHET  
AND FANCY BRAID.

# PARIS FASHIONS.

For the seaside and watering-places foulard silks are again fashionable, and the favour they enjoy is justly deserved by their extreme elegance and their convenience in every respect, for they are light, cool, and pleasanter to wear than any other silk tissue, prettier than woollens, and less liable to soil and crumple than muslins and cambrics. The foulards of the present season are less fantastic in design than those of the last few years. The millefleurs patterns are now rarely seen; and if coloured flowers are introduced, they appear in small detached sprays, but not in large bouquets or clusters, as before. Small dots are still fashionable, but the more novel patterns are those of tiny leaves, flowrets, or Japanese designs of quiet colouring, outlined and veined with either a very pale shade of the same colour or white over a black or dark ground, such as navy-blue, prune, seal-brown, or wine-red; the skirt, and in general the foundation of the toilet, is made of plain foulard of the colour of the ground; while the draperies and trimmings are of printed foulard. Lace is much used as an extra trimming to foulard costumes, especially the pretty imitation of point, known by the name of renaissance lace.

Twilled foulards and surahs are certainly the most popular of all silk materials this summer. A pretty model is of twilled foulard, printed in a pattern of small pearl-gray ivy-leaves, outlined and veined with cream-white over a navy-blue ground. The skirt, of plain navy-blue foulard, is covered up to the knees with alternate box-pleated flounces of printed foulard and gathered flounces of renaissance lace. Two draperies of printed foulard, pleated slantways and edged with lace, are crossed over the front, and lose themselves at the back among the folds of the puffed tournure, which is also of the printed foulard, edged with lace. The basque-bodice remains open over a shirred Breton plastron, and the sleeves are composed of puffings divided by very tight shirring.

For dinner and evening parties in the country, or at the seaside, white dresses are in great favour. Some are made of French or Indian mull, but there is a general preference for light, limp woollen tissues and silk muslins, such as nun's veiling, French barege, and Algerian silk gauze; while gaze de Chantilly always remains among the most fashionable of transparent tissues. Cream and ivory-white are the tints preferred, and lace to match is profusely lavished in the trimmings. In some models, however, Grecian draperies are adopted, to the exclusion of any extra trimming, and the effect is very chaste and beautiful.

Elegant dresses of white mull have the skirt trimmed up to the knees with tiny flounces edged with lace, and a tunic drapery forms a pleated tablier in front, and a bouffante tournure at the back. On the other hand, toilets of white veiling, barege, or silk muslin frequently have six or eight box-pleated flounces over the skirt, and a scarf drapery arranged in upward pleats across the front, and losing itself behind under a certain tournure edged with lace, and looped up by means of tapes fastened inside or by a few invisible stitches.

Almost all white toilets are made with the round waist. Some are of the blouse shape, gathered at the waist both in front and at the back, and also upon the shoulders. The bodice opens surplice-fashion; it is unlined, and shows an under-bodice open in a square or round shape, and trimmed with lace insertion and edging. The sleeve is either puffed from shoulder to wrist, or shirred top and bottom and puffed in the middle; in either case it is finished with lace round the wrists. Sometimes the white dress is made up over blue, or pink, or mauve foulard or taffetas, and trimmed with ribbons to correspond; but the perfectly white toilet, with white satin sash and bows, is considered in more perfect taste, only relieved by the bouquet of bright flowers placed among the lace trimmings of the bodice.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 520.

### No. 1.—BONNET.

The bonnet is of fancy tusean, lined with ruby satin, and trimmed with crimson roses, shaded aigrette, and cream lace strings.

### No. 2.—HAT.

The hat is of straw, with a fancy brim; it is trimmed with straw-coloured ribbon, frayed out at the ends, and bunches of barley.

### Nos. 3 AND 7.—GARDEN-PARTY DRESS.

The dress is of pale blue muslin, trimmed with cream lace and insertion; the back is shown in No. 3, and the front in No. 7; it is worn over a plain princess robe of blue sateen. Manila-straw hat, trimmed with blue ribbon and bunches of white dog-roses.—Price of pattern of dress, trimmed, \$1.80. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

### No. 4.—BONNET.

The crown of the bonnet is covered entirely with variegated foliage; the brim is bound with black velvet, and is trimmed with cream lace; strings of black velvet edged with lace.

### No. 5.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The kilted skirt is of pink gingham; paletot of sand-coloured cashmere, ornamented with a small silk embroidery pattern.—Price of pattern of paletot, made up, 50c.; flat, 25c.

### No. 6.—VISITING-DRESS.

The dress is of light bronze-green satin, with flounce, bodice trimming, and cuffs of foulard; it is trimmed with gangings of the satin and black lace. Black lace hat; satin parasol, lined with crimson and trimmed with lace.—Price of pattern of complete dress, trimmed, \$1.60; flat, 60c.

### No. 7.—See No. 3.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P. O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 521.

### Nos. 1 to 4 AND 7.—SOFA-CUSHION: EMBROIDERY.

The design for the embroidery is in the Japanese style; it is worked upon shaded olive satin with embroidery silk. Four small sprays are given in Illustrations 1, 3, 4, and 7; the larger ones will be found on the back of the Gigantic Supplement. The top and bottom of the satin is edged with ruby plush, the whole being finished by shaded olive chenille cord and fancy tassels.

### Nos. 5, 6, 8, 9, AND 11.—POCKET-HANDKERCHIEFS.

These handkerchiefs are of fine cambric, and are ornamented with fancy borders. One of the squares for the border of No. 5 is shown complete in No. 8, and the detail in No. 9. It is formed by drawing threads and working with hem-stitch, either white or coloured ingrain cotton or silk being used for the purpose; point braid is laid on, and worked over in five of the small squares (see No. 9). No. 6 has a wide hem; No. 11 is the square pattern, which is introduced between the straight-stitched lines, which are worked like the bars in the corner of the squares, and are the length of a square and half as long again. The design for the square is in satin and back stitching.

### No. 7.—See No. 1.

### Nos. 8 AND 9.—See No. 5.

### No. 10.—LACE: DARNED NET.

This handsome lace is suitable for trimming fichus, evening-dresses, cravats, &c. It may be worked upon white Brussels net with linen flossette, or upon black net with black floss silk. The design is also suitable to be worked in small cut beads upon black Brussels net. We mention this because the beaded lace now so fashionable is very expensive, and ladies who have time at their disposal may easily work it for themselves at less than half the cost. A tracing of the design must be made upon tracing-linen and black Brussels net tacked firmly upon it; the beads are then sewn to the net with black silk.

### No. 11.—See No. 5.

### No. 12.—CORNER: GUIPURE NETTING.

This design may be repeated four times to form a square, or it may be used for a border and corner. Directions for working Guipure netting will be found in our Guipure Netting Supplements, which were presented with Nos. 254 and 255 of this Journal.

### No. 13.—TRIMMING: CROCHET AND FANCY BRAID.

For the 1st Row: One double into a picot of braid, three chain. Repeat.

2nd Row: \* One treble into a stitch of last row, one chain, pass over one stitch, and repeat.

Work two rows like these on the other side of the braid.

For the rosettes, make a chain of six stitches, join round, \* one double, two half trebles, three trebles, two half trebles, and one double under the chain. Repeat from \* three times more, joining into the last row with a single stitch when working the centre treble of the last cluster.

In working the next and following rosettes, they must be joined in the same way to the corresponding stitch of previous rosette.

For the 1st Row of edgio: One single into the centre treble of a scallop of rosette, ten chain. Repeat.

2nd Row: One treble, separated by one chain, into each alternate stitch of last row.

3rd Row: One treble into each of two successive stitches, three chain, pass over three stitches, and repeat.

4th Row: One treble, separated by one chain, into each of three alternate stitches of last row, seven chain, one single into the first. Repeat from the beginning of the row.

5th Row: Seven trebles into a loop of chain of last row. Repeat.

### No. 14.—BORDER AND CORNER: CROSS-STITCH.

The border is suitable to be worked round table-covers, &c.; it is entirely in cross-stitch, worked with ingrain cotton or marking flosselle.

### No. 15.—TRIMMING: CROCHET AND FANCY BRAID.

For the pattern joining the lengths of fancy braid, commence with six chain, join round; four chain, turn, three trebles each separated by one chain under six chain, three chain, seven trebles under the six chain, \* three chain, join to a picot of braid, one chain, turn, pass over two stitches, one treble into the next, one chain, pass over one stitch, one treble into the next, one chain, pass over one stitch, one treble into the next, three chain, six trebles under three chain of last row, turn, and repeat from \*, passing over one picot of braid each time.

For the edgio on the other side of the braid work:—

1st Row: One double into a picot, two chain. Repeat.

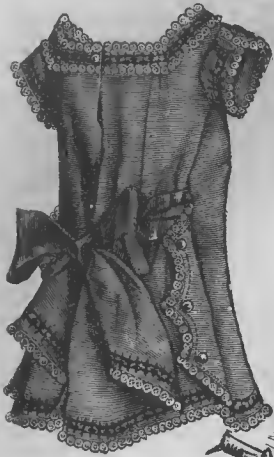
2nd Row: One cross treble into the first and third stitches of the last row. A cross treble is worked thus: work as for a double treble into the first stitch, work off half the loops, pass over one stitch, one treble into the next, work off all the loops, two chain, one treble into the centre of cross treble, three chain, pass over three stitches, and repeat.

3rd Row: One double into the first of three chain of last row, fourteen chain, turn, one treble into the seventh of fourteen chain, two chain, pass over one stitch, one treble into the next, six trebles under the chain, \* one double under the three chain of last row, five chain, turn, pass over one stitch, one treble into the next, two chain, pass over one stitch, one treble into the next, five chain, turn, pass over two stitches, one treble into the next, two chain, pass over two stitches, six trebles under the five chain, turn, and repeat from \* for the length required.

## VALUE OF GOOD SPIRITS.

EVEN in cases of severe illness "good spirits" are of inestimable value; they prove that the patient has not lost courage; and courage has saved the life of many a poor sufferer. It is, therefore, of the greatest importance to cultivate the highest and most buoyant frame of mind which the conditions will admit. The same energy which takes the form of mental activity is vital to the work of the organism. Mental influences affect the system, and a joyous spirit not only relieves pain, but increases the momentum of life in the body. The victims of disease do not commonly sufficiently appreciate the value and use of "good spirits." They too often settle down in despair when a professional judgment determines the existence of some latent chronic malady. The fact that it is probable they will die of a particular disease casts so deep a gloom over their prospect, that through fear of death they are all their lifetime subject to bondage. Most invalids who drag out wretched and worried lives would live longer if they were reasonably hopeful. Despair kills.





NO. 1.—FROCK FOR  
LITTLE GIRL FROM TWO TO  
THREE YEARS OF AGE.



NO. 2.—FRONT OF NO. 1.



NO. 3.—HAT FOR  
YOUNG LADY.

NO. 4.—HAT FOR  
LITTLE GIRL.



NO. 5.—WALKING-DRESS FOR LITTLE GIRL  
FROM THREE TO FOUR YEARS OF AGE.



NO. 6.—CRAVAT-BOW.



NO. 7.—CRAVAT-BOW.



NO. 8.—DRESS FOR LITTLE BOY FROM  
TWO TO THREE YEARS OF AGE.



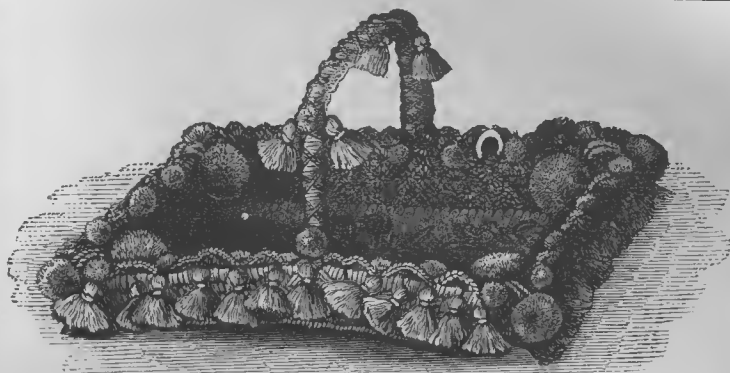
NO. 9.—DRESS FOR LITTLE GIRL FROM  
THREE TO FOUR YEARS OF AGE.

NO. 10.—DRESS FOR LITTLE GIRL FROM  
THREE TO FOUR YEARS OF AGE.

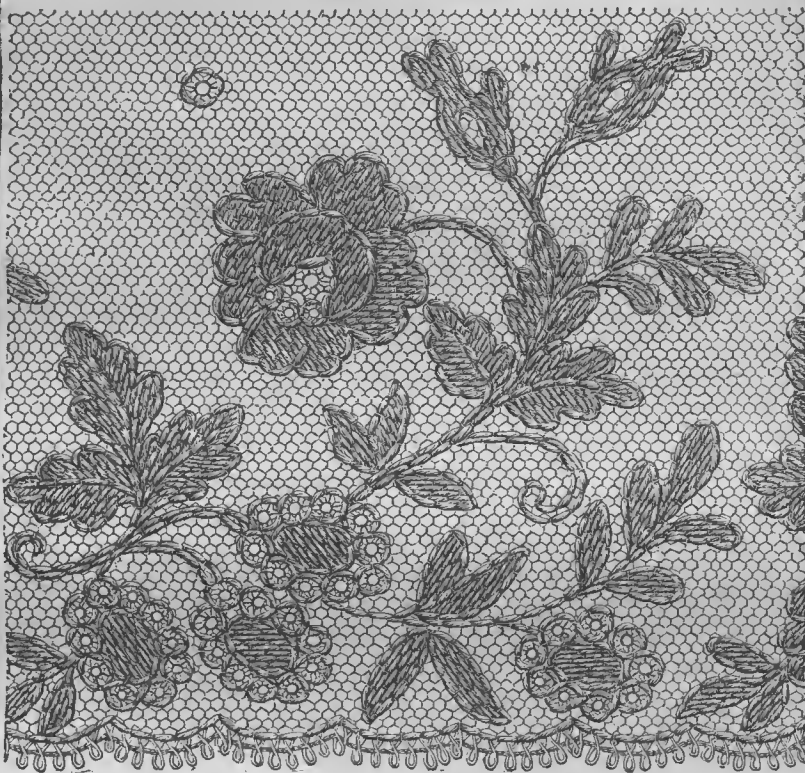


NO. 11.—DRESS FOR LITTLE GIRL FROM  
THREE TO FOUR YEARS OF AGE.

NO. 12.—FRONT  
OF NO. 5.



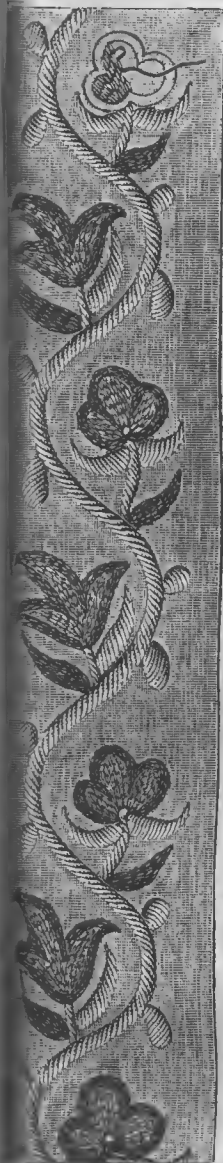
NO. 1.—WORK-BASKET ORNAMENTED WITH EMBROIDERY.



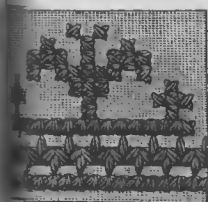
NO. 3.—LACE: DARNED NET.



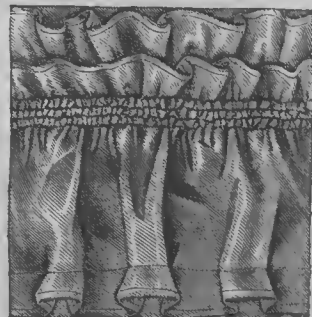
NO. 4.—BORDER: EMBROIDERY.



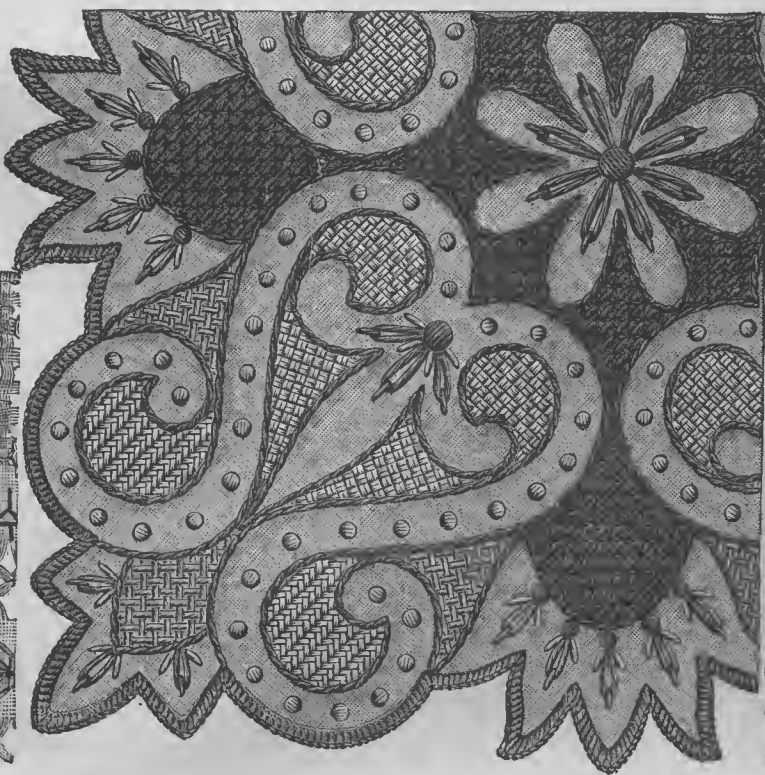
BORDER: EMBROIDERY.



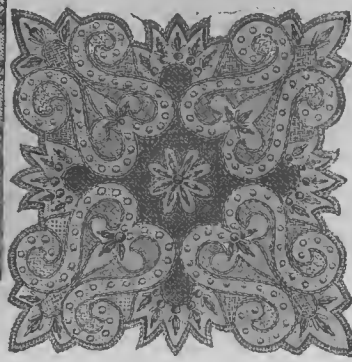
CROSS-STITCH BORDER



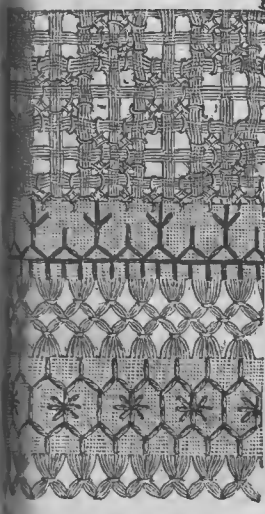
NO. 6.—TRIMMING FOR DRESSES.



NO. 8.—QUARTER OF NO 9 IN THE FULL SIZE.



NO. 9.—MAT: APPLIQUE AND EMBROIDERY.



DESIGN: DRAWN THREADS.



## PARIS FASHIONS.

FASHIONABLE costumes for the present season are mostly composed of draperies of soft limp woollen fabrics over skirts of silk or surah. At fashionable watering-places very elegant dresses are worn of lawn, printed in large floral patterns of pale dull colouring, draped over skirts of French moiré in colours *prononcé*, such as myrtle-green, caroubier-red, mauve, pale green, &c., pleated round the foot. The lawn draperies form double or treble paniers at the sides and a tour-nure at the back.

Toilets entirely of surah are also very charming, and are made in the same style; but the panier drapery, commencing from the hip, is cut on the straight, and shirred tight about the width of the hand, so as to set quite close over the hip; below this it is puffed out, and then rounded off and finished in short, artistically-draped lappets falling over the skirt.

For the seaside poppy-red is the popular shade for surah dresses; Sévres-blue is also in great favour. The whole dress, as also the scarf or pelerine, are of the same colour; the latter, however, is lined of a different shade. The combination of violet and rose-colour is still very fashionable; but in such cases one of the two colours should be very soberly employed, merely as a relief to the other, in the trimmings and various adjuncts of the toilet. Moiré is introduced in a great many of the latest models, but only in combination with other fabrics, such as taffetas, foulard, lawn, or silk muslin. It looks equally well for skirts or bodices with deep peak and stiff paniers, and for facings, collars, plastrons, &c. The vest is less worn than formerly, but is not out of fashion. It is too useful for renovating bodices and varying toilets to be easily given up by ladies who have learned to appreciate it.

The mantles most in favour are still scarfs and pelerines, variously fashioned and ornamented. These scarfs, which are made of the same material as the dress, even when that is woollen, are invariably lined with silk, surah, or soft satin of some light, bright colour. Clear veiling placed thus over red or old-gold surah has a most charming effect. The trimming is of lace, fully ruffled, or else of pinked-out silk quillings, simulating a garland of flowers closely pressed together.

Pelerines come down to the elbow or merely cover the shoulder; some are plain, fitted to the shoulders with seams, and finished with a turned-down collar and flowing bow of moiré ribbon; others are shirred about the neck, the seams which take in the fulness being concealed by the shirrings, and have a thick lace ruching round the neck, fastened in front with a flat bow of loops without ends. Almost all mantles are shirred or gathered about the neck and shoulders in the Mother Hubbard style. The pelisse, entirely of black Spanish lace, in superposed gathered flounces over coloured silk, is a most elegant summer mantle; it is sometimes looped up with flowing bows of satin ribbon, to match the silk, over the dress-skirt.

Dresses of fancy grenadine are also much trimmed with Spanish lace. Married ladies very generally wear dresses of black grenadine and lace for dinner and evening toilets; and young ladies wear white veiling, barege, silk muslin, or grenadine. The skirt is flounced, and the bodice either plain or gathered, and with basque rounded off into paniers at the sides, which lose themselves behind within the folds of the tour-nure.

In either case, whether the toilet be black or white, the only touch of colour about it is the cluster of flowers, which is worn very high up on the right side of the bodice, while a spray of the same nestles in the hair near the left ear. Young ladies wear finely-planted chemisettes of silk gauze or tulle to fill up the opening of square-cut bodices. The hair is worn more drooping than last year; and though the regular fringe is gone out of fashion, light curls or frizzles are still suffered to ripple over the brow. Young girls tie up their hair very high with a ribbon, and then let it fall in a shower over their shoulders.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 536.

## Nos. 1 AND 2.—FROCK FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The frock is of pale blue cashmere, trimmed with silk embroidery, lace, pearl buttons, and bow of ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

## No. 3.—HAT FOR YOUNG LADY.

The hat is of Manilla straw, lined and trimmed with satin of the same shade, and ostrich feathers. Linen collar, edged with a pleating of cambric.

## No. 4.—HAT FOR LITTLE GIRL.

The hat is of tuscany, trimmed with a wreath of marguerites and bow of cream satin.

## Nos. 5 AND 12.—WALKING-DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of white striped brilliant; it is trimmed with embroidery; it is also suitable to be made in cashmere and trimmed with lace; sash of ruby surah. Straw hat, lined and trimmed with ruby.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

## No. 6.—CRAVAT-BOW.

The bow is composed of cream-coloured satin and pearl-beaded lace.

## No. 7.—CRAVAT-BOW.

The bow is of pale blue shaded ribbon and kilted lace.

## No. 8.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of fawn-coloured cashmere, ornamented with rows of red machine-stitching.—Price of pattern of dress, trimmed, 50c.; flat, 20c.

## No. 9.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of pink veiling, embroidered with white silk.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 10.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of white striped brilliant, trimmed with Madeira embroidery and bows of blue ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 11.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of biscuit-coloured batiste, with gaugings and sash of the same. Tuscan hat, trimmed with blue satin and feather.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 12.—See No. 5.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GUINÉEY AND CO.,

6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of latter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 537.

## No. 1.—WORK-BASKET ORNAMENTED WITH EMBROIDERY.

A flat wicker basket is used for the foundation; it is lined with claret satin embroidered with silk. The outside is ornamented with tassels and balls of crewels of various colours, fixed to the basket with a needle and wool.

The tassels are made by turning wool evenly over a card about two and a half inches in width; cut the wool with a sharp pair of scissors at one side; take about two dozen lengths; tie them round about half an inch from the top. The balls are of two sizes. The larger ones at the corners are fixed to the basket by lengths of crochet-chain; the handle is ornamented with crochet-chain tassels and balls.

To make the balls: Cut two circles of cardboard a little larger than you wish the balls to be; cut in the centre a circular hole about the diameter of one-third of the whole round, put the two card circles together, and with long needlefuls of crewel sew through the centre hole and over the outer circle of card, so as to cover it completely and evenly; continue thus till the centre hole is filled up, then with a penknife or scissors cut quite through the wool all round down to the edges of the card, and slip a piece of wool of sufficient length in between the two cards; tie it tightly together, and trim the balls with scissors. The good shape of the ball depends upon the centre hole being quite the right size. If it be too large, the ball will be rather flat; if too small, it will be oval in form.

## Nos. 2 AND 4.—BORDERS: EMBROIDERY.

Embroidery is more and more in favour for all kinds of ornamentation, whether for dress or furniture decoration. No. 2 design is worked in

satin and chain stitches. In No. 4 the outlines are all in cording-stitch; some parts of the filling in are in long-stitch worked diagonally, others are in a kind of close herringbone-stitch. The design may be worked in cotton, crewel, or embroidery silk. No. 2 requires three shades or colours, in No. 4 four shades or colours are needed.

## No. 3.—LACE: DARNED NET.

This lace may be worked either in black or white, on white net, with white flossette, or on black with floss silk; it will also make a very nice trimming for evening dresses, on either white or black, worked with coloured silks. The design will also serve for the beautiful and costly beaded lace now so much the fashion for trimming bonnets, mantles, &c. This design, worked well with fine jet beads, would be worth from eight to ten shillings per yard, therefore such work is worthy the attention of many ladies. A tracing of the lace should be made on transparent linen, and placed under the net either for heading or darning.

## No. 4.—See No. 2.

## No. 5.—BORDER IN CROSS-STITCH.

This border may be repeated for any length; it is suitable for edging towels, &c.

## No. 6.—TRIMMING FOR DRESSES, &amp;c.

This trimming is suitable to be made in satin or any soft material; the flounce and lower heading are cut in one, and are gathered three times, commencing about half an inch from the top; the flounce is arranged in pleats, which are machine-stitched down; the upper heading is gathered and placed under the under heading.

## No. 7.—DESIGN IN DRAWN THREADS AND EMBROIDERY.

Crash, Irish linen, or congress canvas may any of them be used for the foundation, and Andalusian wool is one of the best materials for tying and embroidering the design. This work is suitable for antimacassars, toilet mats, &c. These articles may be finished by a fringe of drawn threads, with wool sewn in at equal distances.

## Nos. 8 AND 9.—MAT, &amp;c.: APPLIQUE AND EMBROIDERY.

This design will serve equally well for ornamenting tables, cushions, &c., by working the finished design to a foundation with the button-hole edge or a cording. The foundation, if for a mat, may be of cloth; satin or Roman satin is used for the appliqué. This is cut out and fixed to the foundation with shoemaker's paste; the stitches are then worked with embroidery or purse silk, the latter is richer in effect; cording-stitch is worked entirely round the appliqué; long, cross, darning, and other fancy stitches fill in the design. The colours should be chosen to suit the room for which the mat is intended. Olive and light blue, copper-red and light blue, or bronze and gold, will any of them make a pretty mat. Rather more than a quarter of the mat in the full size is shown in No. 8; the centre of the star being the centre of the mat.

## GRAINS OF GOLD.

FORTUNE is like a market, where many times, if you wait a little, the price will fall.

THE mind has more room in it than one would imagine, if you would furnish the apartments.

BEWARE of him that is slow to anger; anger, when it is long in coming, is the stronger when it comes, and the longer kept.

AN unkind word from one beloved often draws blood from a heart which would defy the battle-axe of hatred or the keenest edge of vindictive satire.

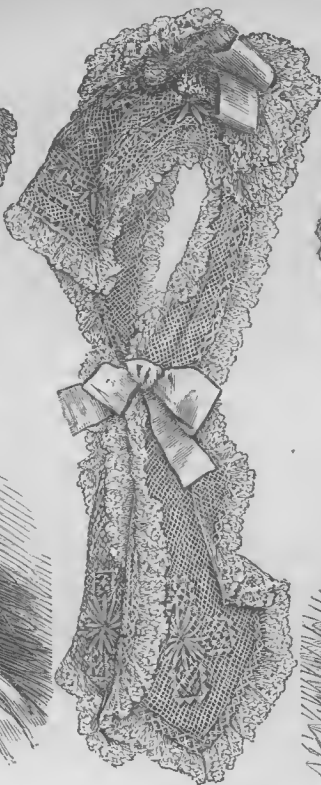
LEARNING, like money, may be of so base a coin as to be utterly void of use; or, if sterling, may require good management to make it serve the purpose of sense or happiness.

How large a portion of our happiness in this world arises from its vicissitudes! The truth is become a maxim continually proposed and immediately assented to, but who considers it? They are the changes of daily life which stimulate hope, regulate business, propose rest, and reward labour. Like our daily bread, they must be looked for and prepared for. June and beauty are of little value unless marked. Our actions must be numbered like our milestones, and stand as they do at their appropriate sites, if we would rejoice in our progress.





NO 1.—HAT.



NO. 2.—CAP FOR ELDERLY LADY.



NO 3.—HAT.



NO. 4.—INSIDE OF MANTLE.



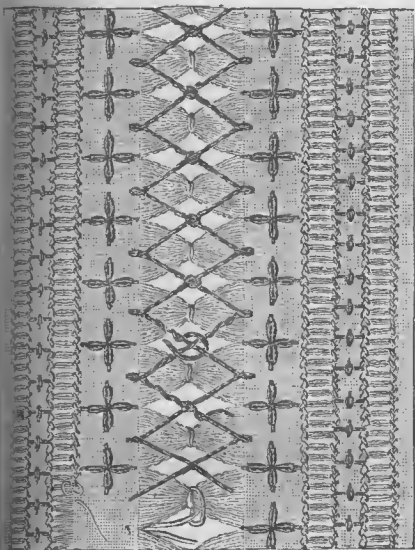
NO. 5.—WALKING-COSTUME



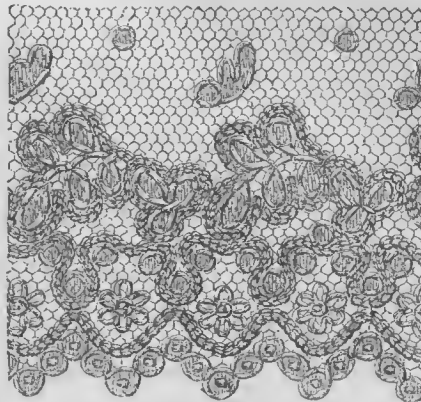
NO. 6.—JACKET AND WAISTCOAT.



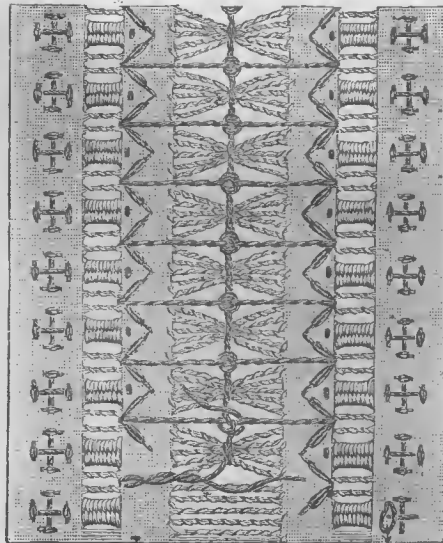
NO. 7.—BACK OF NO. 5.



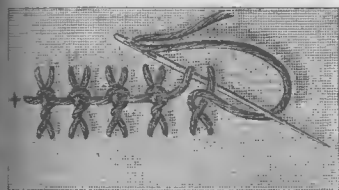
NO. 1.—STRIPE OR INSERTION: DRAWN THREADS.



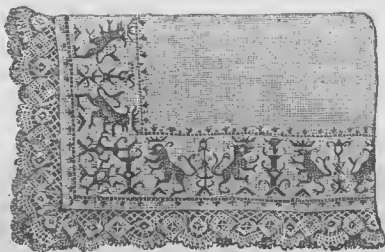
NO. 2.—LACE: DARNED NET.



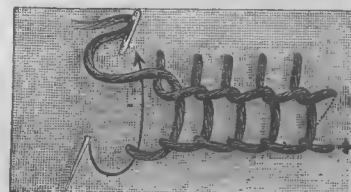
NO. 3.—STRIPE OR INSERTION: DRAWN THREADS.



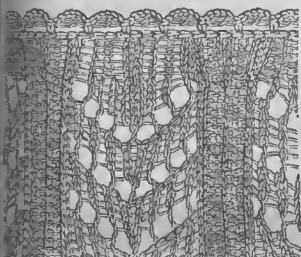
NO. 4.—DETAIL OF NO. 1.



NO. 5.—FIVE O'CLOCK TEA-TABLE COVER WITH CROSS-STITCH BORDER.



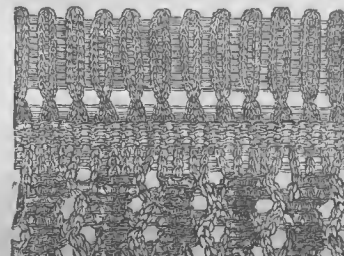
NO. 6.—DETAIL OF NO. 3.



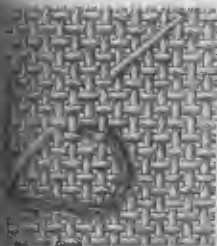
NO. 7.—DETAIL OF HAND OF MITTEN.



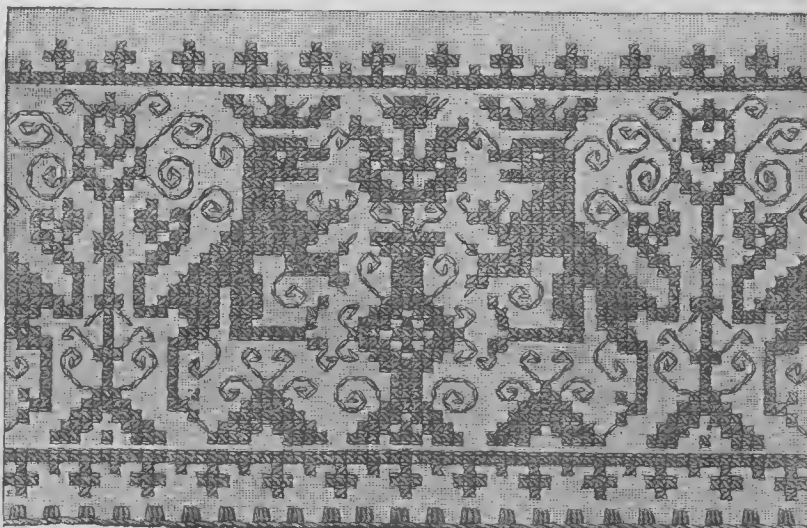
NO. 8.—KNITTED MITTEN.



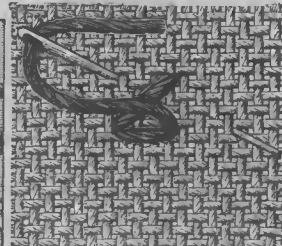
NO. 9.—DETAIL OF ARM OF MITTEN.



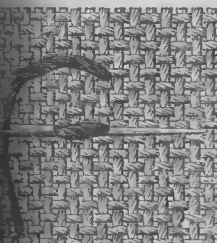
NO. 10.



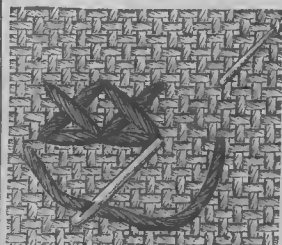
NO. 12.—BORDER OF NO. 5.



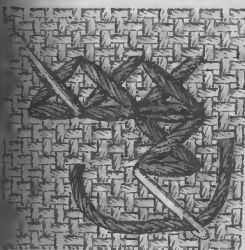
NO. 13.



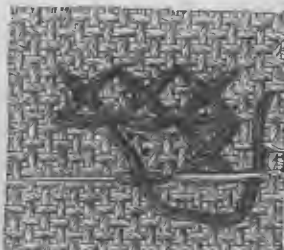
NO. 11.



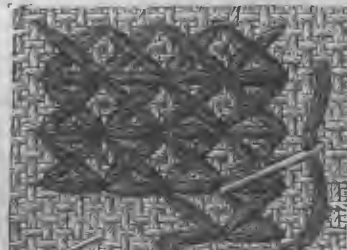
NO. 14.



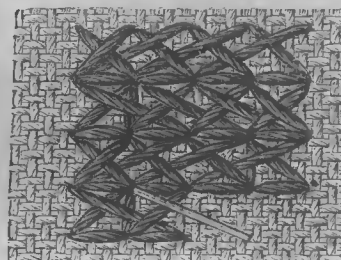
NO. 15.



NO. 16.



NO. 17.



NO. 18.

## PARIS FASHIONS.

THE present fashions are most particularly applicable to the pretty printed muslins so pleasant to wear in warm weather. A very becoming model of this material is made thus: Bodice, with fine gaugings on the shoulder-piece on each side, and open with lace frilling down to the usual depth of a low dress, where it is closed under a satin bow; the double lace frilling, however, is continued down the middle to the waist-line, whence the basque is rounded off into paniers, also edged with lace, and losing itself at the back in a full-puffed tournure. The skirt front is trimmed with seven tiny flounces edged with lace; below this a scarf drapery is arranged in curved folds, and joins the tournure drapery at the back. This drapery falls over a deep fluting with which the skirt trimming is finished at the back; sleeves gathered in at the armhole, and finished at the elbow with gaugings and lace frillings. This style is also suitable for dresses of light fancy woollen material.

A pretty dress for early autumn is of cinnamon-coloured fancy woollen material. It is made with a double skirt; of the under skirt nothing shows beyond a box-pleated flounce. The second skirt is cut out into rather deep square tabs, bound round with pale buff satin. The slit between each tab is finished at the top by an oval button of pale buff satin embroidered in cinnamon silk. This second skirt is pleated across the front in deep upward pleats, and slightly draped up behind with invisible stitches. The tight-fitting jacket-bodice is ornamented round the bottom exactly like the second skirt, but in somewhat smaller proportions, with tabs bound with pale buff satin and finished with embroidered buttons. Larger buttons to match fasten the jacket down the front, and the neck is finished with a turned-down collar edged with satin. A repetition of tabs and buttons, in reduced size, appears upon the sleeves. The hat is of buff straw, trimmed with satin ribbon shaded from buff to cinnamon, and relieved by a large cluster of bright red poppies.

The sunshade is of buff foulard, finished with a bow of the ombré satin. For a costume to be in good taste nowadays, it must be matched in every detail. The ombré, or shaded satin ribbon, is more fashionable than either the broadened or striped ribbon, and is likely to remain so at least through the autumn.

I have been shown models of mantles for the *demi-saison* and early autumn at one of our best Parisian warehouses. I hasten to describe them for the benefit of our fair English readers:

First, a Korrigane mantle of fancy black silk brocaded with satin dots. This mantle is shirred from shoulder to shoulder at the back, down the middle of the back; it is trimmed with a narrow pleated drapery, fastened down at regular intervals with fine shirrings. It is fitted to the waist with a belt fastened inside. The side-pieces form great sweeping sleeves. The back piece and sleeves are trimmed with three rows of quilled black Spanish lace; a full ruche of the same encircles the neck. A border of handsome jet beaded passementerie is put on as a heading to the lace quilling, and is continued on each side up to the shoulder, while a full lace ruffle comes down the middle in front. From the waist-line the front falls into two square lappets edged with lace quillings and jetted passementerie.

Next comes the Charmante, a visite-mantle of black satin, with square open sleeves, formed out of the side pieces. The back is pleated down the middle. A handsome trimming of black Spanish lace and dead-black passementerie comes up on each side of the pleats and round the side pieces and sleeve openings. Thick ruche round the neck. Large satin bows to finish at the neck and sleeves.

In simpler models the Lybia is a semi-fitting paletot with visite sleeves; it is made of fancy buff cloth, trimmed with light bows, silk cord, and passementerie, forming brandebourgs over the front, and clusters of aiguillettes upon the sleeves.

Another is a tight-fitting paletot of light fancy checked cloth, open with revers, double-breasted, and fastened with two rows of dark pearl buttons. The revers, cuffs, and pockets are piped with dark silk.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 552.

## No. 1.—HAT.

The hat is of fancy straw, trimmed with lace and a bouquet of damask and blush roses with

foliage. Collar of linen, ornamented with cross-stitch embroidery and kilted lace.

## No. 2.—CAP FOR ELDERLY LADY.

The cap is of embroidered net, trimmed with lace and bows of ribbon.

## No. 3.—HAT.

The hat is of Manilla straw, trimmed with cream-coloured Spanish lace. Fichu of Spanish lace, ornamented with an unmounted blush rose.

## Nos. 4, 5, AND 7.—WALKING-COSTUME.

Dress of copper-coloured foulard; mantle of black satin duchene, trimmed with lace. The inside of the mantle is shown in No. 4, the front in No. 5, and the back in No. 7. Tuscan hat, trimmed with chenille spotted gauze, satin, and lace.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 6.—JACKET AND WAISTCOAT.

The jacket is of light porcelain-blue cashmere, with gathered waistcoat of satin of the same colour; revers, pockets, and cuffs of velvet of a darker shade; ruffles of cream lace.—Price of pattern of jacket and waistcoat, trimmed, 60c.; flat, 25c.

## No. 7.—See No. 4.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 553.

## Nos. 1, 3, 4, AND 6.—STRIPES OR INSERTIONS: DRAWN THREADS.

These stripes are suitable for ornamenting curtains, table-covers, antimacassars, &c., of congress canvas or crash. In No. 1 the threads are drawn, and are herringboned at the edges; the centre threads are drawn together in clusters, and a row of twisted bars and stars of long-stitches are worked upon the plain parts, or the designs shown in Nos. 4 and 6 may be substituted if preferred. In No. 3 the drawn threads are worked over with cotton of the same colour, the centre stripe being crossed by twisted bars in colours. Designs in long-stitches are also worked upon the plain part in colour, or the patterns shown in Nos. 4 and 6 may be substituted if preferred.

## No. 2.—LACE: DARNED NET.

This lace is suitable to be used for trimming caps, bonnets, evening-dresses, fichus, &c. It may be worked upon white Brussels net with linen flossette or pearl beads, or upon black net with beads and silk.

## Nos. 3 AND 4.—See No. 1.

## Nos. 5 AND 10 TO 18.—FIVE O'CLOCK TEA-TABLE COVER, WITH CROSS-STITCH BORDER.

The table-cover is of crash, and is embroidered in cross-stitch, with the design shown in No. 13 worked in ingrain cotton. The detail of the stitch is clearly illustrated in Nos. 10, 11, 12, and 14 to 18, and we consider that our readers will find it easier to work from these illustrations than from any directions we can give. The stitch when worked has the appearance of cross-stitch divided by rows of back-stitches. The cover is edged with torchon lace. Italian or back stitch is also introduced in the design, and the lower edge of No. 12 is worked in open buttonhole-stitch.

## No. 6.—See No. 1.

## Nos. 7, 8, AND 9.—MITTEN: KNITTED.

MATERIALS REQUIRED: Two balls of Faudel, Phillips, and Sons' ice silk, which may be had at Mr. Bedford's for 1s. 0<sup>d</sup>. per ball; for a large-size mitten four pins, No. 18 (Walker's bell gauge), for a smaller size four pins, No. 20, will be needed.

The mitten is knitted in the round, and is commenced at the top of the arm. Cast on ninety-six stitches on three pins—that is, thirty-two on each pin.

1st to 12th Rounds: Knit.

13th Round: Make one, knit two together alternately.

14th to 25th Rounds: Knit.

26th Round: Make one, knit two together alternately. The mitten is folded over at the thirteenth round, and hemmed down above the rows of holes formed by the twenty-sixth round (see No. 9).

27th to 29th Rounds: Knit.

30th to 32nd Rounds: Purl.

33rd to 35th Rounds: Knit.

Now commence the pattern for the arm shown in the lower part of illustration 9.

1st Round: Make one, knit two together, purl three. Repeat.

2nd, 3rd, and 4th Rounds: Knit two, purl three alternately.

5th Round: Knit two together, make one, purl three.

6th, 7th, and 8th Rounds: Knit two, purl three alternately. Repeat from the first round.

When the arm is made the length required, work for the wrist.

1st to 4th Rounds: Knit.

5th to 8th Rounds: Purl.

9th Round: Make one, knit two together. This is to run in the ribbon at the wrist.

10th to 13th Rounds: Purl.

14th to 17th Rounds: Knit.

The pattern for the hand is shown in illustration 7.

1st Round: Knit eleven, purl two, knit two, purl two. Repeat.

2nd Round: Knit three, knit two together, make one, knit one, make one, knit two together at the back, knit three, purl two, knit two, purl two. Repeat.

3rd Round: Like first round.

4th Round: Knit two, knit two together, make one, knit three, make one, knit two together at the back, knit two, purl two, knit two, purl two.

5th Round: Like first round.

6th Round: Knit one, knit two together, make one, knit five, make one, knit two together at the back, knit one, purl two, knit two, purl two.

7th Round: Like first round.

8th Round: Knit two together, make one, knit seven, make one, knit two together at the back, purl two, knit two, purl two. Repeat.

Repeat from the first round twice more, then commence the thumb, which is knitted round with the hand as follows:

1st Round: Make one by knitting a stitch through the back and one through the front of the first stitch, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

2nd Round: Make one, purl one, \* knit three, knit two together, make one, knit one, make one, knit two together at the back, knit three. Repeat from \*.

3rd Round: Make one, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

4th Round: Make one, knit one, purl two, \* knit two, knit two together, make one, knit three, make one, knit two together at the back, knit two, purl two, knit two, purl two. Repeat from \*.

5th Round: Make one, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

6th Round: Make one, purl one, knit two, purl two, \* knit one, knit two together, make one, knit five, make one, knit two together at the back, knit one, purl two, knit two, purl two. Repeat from \*.

7th Round: Make one, purl two, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

8th Round: Make one, knit one, purl two, knit two, purl two, \* knit two together, make one, knit seven, make one, knit two together at the back, purl two, knit two, purl two. Repeat from \*.

9th Round: Make one, knit two, purl two, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

10th Round: Make one, knit three, purl two, knit two, purl two, \* knit three, knit two together, make one, knit one, make one, knit two together at the back, knit three, purl two, knit two, purl two. Repeat from \*.

11th Round: Make one, knit four, purl two, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

12th Round: Make one, knit five, purl two, knit two, purl two, \* knit two, knit two together, make one, knit three, knit two together at the back, knit two, purl two, knit two, purl two. Repeat from \*.

13th Round: Make one, knit six, purl two, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

14th Round: Make one, knit seven, purl two, knit two, purl two, \* knit one, knit two together, make one, knit five, make one, knit



two together at the back, knit one, purl two, knit two, purl two. Repeat from \*.

15th Round: Make one, knit eight, purl two, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

16th Round: Make one, knit nine, purl two, knit two, purl two, \* knit two together, make one, knit seven, make one, knit two together at the back, purl two, knit two, purl two. Repeat from \*.

17th Round: Make one, knit ten, purl two, knit two, purl two, \* knit eleven, purl two, knit two, purl two. Repeat from \*.

Repeat from the first round of thumb to the eighth round once more, then take off the first twenty-eight stitches by passing a needle and cotton through a stitch at a time, and leave them for the thumb. Now work for the continuation of the hand, three patterns as described for the first to eighth rounds of hand, then work six ribbed rounds of knit two and purl two alternately; cast off. Now take the stitches off the cotton for the thumb on three pins, and cast on eleven new stitches. Work two repeats of the pattern and cast off, sew neatly with a needle and silk the opening inside the thumb. A simple crochet edge is worked round the top of the hand and thumb as follows: one double into a stitch, four chain, one treble into the top of double, pass over two stitches and repeat.

For the right-hand mitten: Knit the arm and wrist as described for the left mitten. After having worked three patterns as described from the first to the eighth round of the left hand, begin to work the thumb.

1st Round: \* Knit eleven, purl two, knit two, purl two, repeat from \* four times more, knit eleven, make one.

2nd Round: \* Knit three, knit two together, make one, knit one, make one, knit two together at the back, knit three, purl two, knit two, purl two, repeat from \* four times more, knit three, knit two together, make one, knit one, make one, knit two together at the back, knit three, purl one, make one.

3rd Round: \* Knit eleven, purl two, knit two, purl two, repeat from \* four times more, knit eleven, purl two, make one.

4th Round: \* Knit two, knit two together, make one, knit three, make one, knit two together at the back, knit two, purl two, knit two, purl two, repeat from \* four times more; knit two, knit two together, make one, knit three, make one, knit two together at the back, knit two, purl two, knit one, make one.

5th Round: \* Knit eleven, purl two, knit two, purl two, repeat from \* four times more; knit eleven, purl two, knit two, make one.

6th Round: \* Knit one, knit two together, make one, knit five, make one, knit two together at the back, knit one, purl two, knit two, purl two, repeat from \* four times more; knit one, knit two together, make one, knit five, make one, knit two together at the back, knit one, purl two, knit two, purl one, make one.

7th Round: \* Knit eleven, purl two, knit two, purl two, repeat from \* five times more, make one.

8th Round: \* Knit two together, make one, knit seven, make one, knit two together at the back, purl two, knit two, purl two.

Now repeat from the first to the eighth rounds once more, working only the stitches as described between the stars. One stitch must be made at the end of every round, and it must be knitted in the following round; consequently there will be one more stitch to knit plain at the end of each round after having repeated from \* five times. After having worked the sixteenth round, repeat from the first round once more, working exactly as described, with this exception—that you must repeat from \* five instead of four times. After the twenty-fourth round take off the last twenty-eight stitches upon a piece of cotton, and finish the top of the right hand and thumb as described for the left hand.

Nos. 10 to 18.—See No. 5.

**JUDICIOUS HELP.**—It is much easier to bestow money out of a well-filled purse than to take pains to discover the real needs of mind or character, and minister to them by wise methods and in a delicate manner. It is much easier to supply the wants of a child than to teach him how to supply them for himself, and far easier to give him the results of our own labour than to train him in those habits of industry and perseverance which will enable him to reap the harvest of his own well-taxed energies. Yet the one is a positive injury, the other an actual good; the one cuts at the root of all human progress and happiness, the other cherishes and nourishes it.

## THE HOME.

DINNER FOR TWELVE PERSONS.—SEPTEMBER.

(Continued from page 543.)

**CHARTREUSE OF PEARS.**—Ingredients: Half a pint of cream, a tin of preserved American pears, a little clear jelly,  $\frac{1}{2}$  oz isinglass.

How to use them: Cut the pears in slices, dip them in the nearly-set jelly, and place them round a plain mould; whisk up the cream, add the juice from the pears to it and a little sugar (if wanted), stir gently together, then add the isinglass dissolved in a little hot water; stir well together, and fill in the mould and let set. When required, turn out the same as for jellies.

**HUNGARIAN CREAM.**—Ingredients: One pint of milk, six eggs, half a pint of cream, 1 oz isinglass, 8 oz sugar, 2 oz dried cherries, and a glass of maraschino.

How to use them: Place in a stewpan one pint of milk, the eggs, and the sugar; stir over the fire a few minutes, then add the isinglass, and continue stirring until boiling; take off the pan and stand it in cold water; add the cherries, the cream, and the maraschino, occasionally stirring until nearly set; then fill in a mould bedded in ice and let set; when wanted turn out as directed for jellies.

## TOILET.

**CURE FOR FRECKLES.**—Wash in fresh butter-milk every morning, and rinse the face in tepid water; then use a soft towel. Freckles may also be removed by applying to the face a solution of nitre and water. Another good wash for freckles is made by dissolving 3 grains of borax in 5 drachms each of rose-water and orange-flower water. There are many remedies for freckles, but there is none that will banish them entirely.

**CURE FOR CORNS, &c.**—Cut a piece of soap-cerate plaster, spread on calico of the size required, and apply to the corn. One application is generally sufficient.

**TO MAKE LAVENDER WATER.**—Best English oil of lavender, 4 drachms; oil of cloves,  $\frac{1}{2}$  drachm; musk, 5 grains; best spirits of wine, 6 oz; water, 1 oz. Mix the oil of lavender with a little of the spirit first, then add the other ingredients, and let it stand, being kept well corked for at least two months before it is used, shaking it frequently.

## UNDER THE BLOSSOMING CHESTNUT-TREES.

UNDER the blossoming chestnut-trees,

Where glittering sunlight softly played,

And, kissed by every passing breeze,

The nodding branches gently swayed,

We loved to wander 'mid perfume

Whose balmy sweetness filled the air,

And blessed the brightness of the bloom

That bade our hearts such welcome there.

What whispered words of love were brought

To cheer our hearts beneath the shade;

How many a gay and gladsome thought

Sprang forth in hearty all arrayed;

As though the sweetness of the scene,

And all the brightness of the flowers,

Entwined about our hearts had been,

And made their sunny gladness ours!

And though the later years have cast

Their length upon our early dreams,

We love to wander in the past,

Where all its freshest fragrance streams;

We love to turn our wearied sight

To where the gentle rippling breeze

Lets in the gleams of golden light

Between the shadows of the trees.

And as the sunshine softly plays

In glittering radiance as of yore,

We feel the gladness of its rays

Come stealing through our hearts once more;

And 'mid the store of sweet perfume

That floats upon the balmy air,

We bless the brightness of the bloom

That bids our hearts such welcome there.

W. MAURICE ADAMS.

A SOBER resident in a small village "on the bleak New England shore" occasioned quite a commotion by saying that the bodies of three children had just been washed ashore. The citizens were indignant when, after much inquiry, the sober resident said: "I tell you they were. They were washed ashore by their mother. You don't suppose she could take them out into the middle of the ocean to wash 'em, do you?"

[Complete in this Number.]

## ONE OF HIS BLUNDERS.

### CHAPTER I.

"Five minutes past time!"

The words were impatiently uttered by a man of fifty, who stood looking up at the clock on the platform of the little station of Huntersby.

This was John Milward, farmer, of Rookhurst; a large man, in rough tweeds and gaiters, a trifle gray, slightly bent, bluff, honest-looking, and clean-shaven except for a little patch of whisker.

He walked slowly along the wooden platform, till he came to where it suddenly inclined. Here he paused, to look along the line where it wound like a stream between high grassy banks, sprinkled with fiery poppies and yellow buttercups; but though his eye could trace the railroad for some distance, no white wreath curling up from the meadows denoted the approach of the train.

The station-master and porter watched him, having nothing better to do. The former was trying to guess who it was Mr. Milward had come to meet, for this was one of those quiet parts of England where everyone knows all all about everyone else; the latter wondering whether it would pay best to carry the luggage of Mr. Milward's expected visitor to the dog-cart, and to leave the Rector, who always came by this train, to Jem, the other porter, or *vice versa*.

John Milward veered round, and sauntered back, whereupon the station-master pulled out his watch and compared it with the clock. He opened his mouth as if to address the farmer as he passed, but seeing that the latter was deeply occupied with his own thoughts, he shut it again and went into his office.

Presently Milward removed his hat, and passed his handkerchief across his brow as though to wipe off the red boundary line that divided the white upper half of his forehead from the brown, sunburnt part below. He looked thoughtfully at his hat before putting it on again. It was his Sunday one, and there was a black band round it, which appendage awoke a train of ideas so absorbing, that he did not heed the sun striking fiercely on his head, till he awoke from his reverie with a start, at the sound of the bell clanging within a yard of where he stood.

Five minutes more and the engine steamed in. Milward's face flushed, and he looked eagerly into the carriages. Only three passengers for Huntersby—the Rector of Rookhurst and his nephew, and a young girl in deep mourning. As the last-mentioned arrival sprang lightly from one of the end compartments, the farmer approached her, and said, with a shade of hesitation:

"Are you—why, yes, it is—Emily!"

The girl held out a small hand, and looked up nervously. She winced slightly at the vigorous grasp it received, and shrank a little from the open look of admiration and pleasure.

As she raised her eyes, some sudden touch of emotion held the burly farmer silent. It was only apparent in a slight contraction of the brow and compression of the lips, and its cause saw nothing. She had taken him in with one swift glance, and the result was a half-stifled sigh.

A few minutes later they were seated side by side in a dogcart, rattling along the hard, yellowish road.

"You are tired," said Milward, pulling up. "There is a good hour's drive before you. Shall I turn back into Huntersby, and get you a cup of tea or a glass of wine at the inn?"

"No, thank you, I would rather wait till we get home."

He instantly gave the whip a sharp which that made the mare jump and start off at an energetic canter, which gradually subsided into a more moderate pace.

There was silence for a time. Both felt constrained and at a loss. Milward broke the silence with:

"Look at that! There's a view!"

He gave the whip an expressive, semi-circular sweep, and rousing herself, the girl looked round.

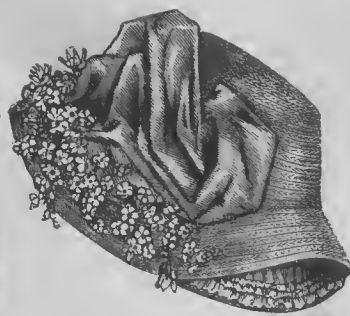
"It is lovely," she said, but without warmth, as her eyes dwelt on the varied landscape, stretching out on all sides in green hills and dales, with dark woods nestling in the hollows or climbing the distant slopes.

"I hope you will like the place," he said, after another pause.

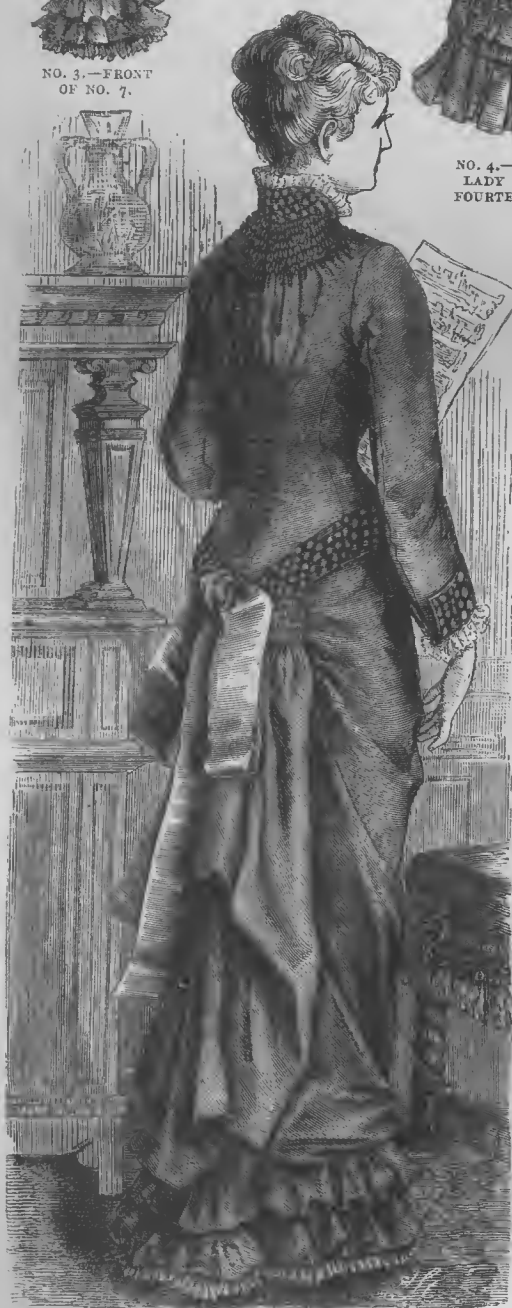
"Oh, yes, I hope so. Tell me about it. Who is there in the house besides you? I have heard nothing, you know. It is all strange."



NO. 1.—CAP.

NO. 3.—FRONT  
OF NO. 7.NO. 4.—DRESS FOR YOUNG  
LADY FROM TWELVE TO  
FOURTEEN YEARS OF AGE.NO. 5.—DRESS FOR YOUNG  
LADY FROM TWELVE TO  
FOURTEEN YEARS OF AGE.

NO. 2.—HAT.

NO. 6.—SKIRT AND  
TUNIC FOR  
WALKING-DRESS.

NO. 7.—HOME OR WALKING DRESS.

NO. 8.—HOME OR  
WALKING DRESS.

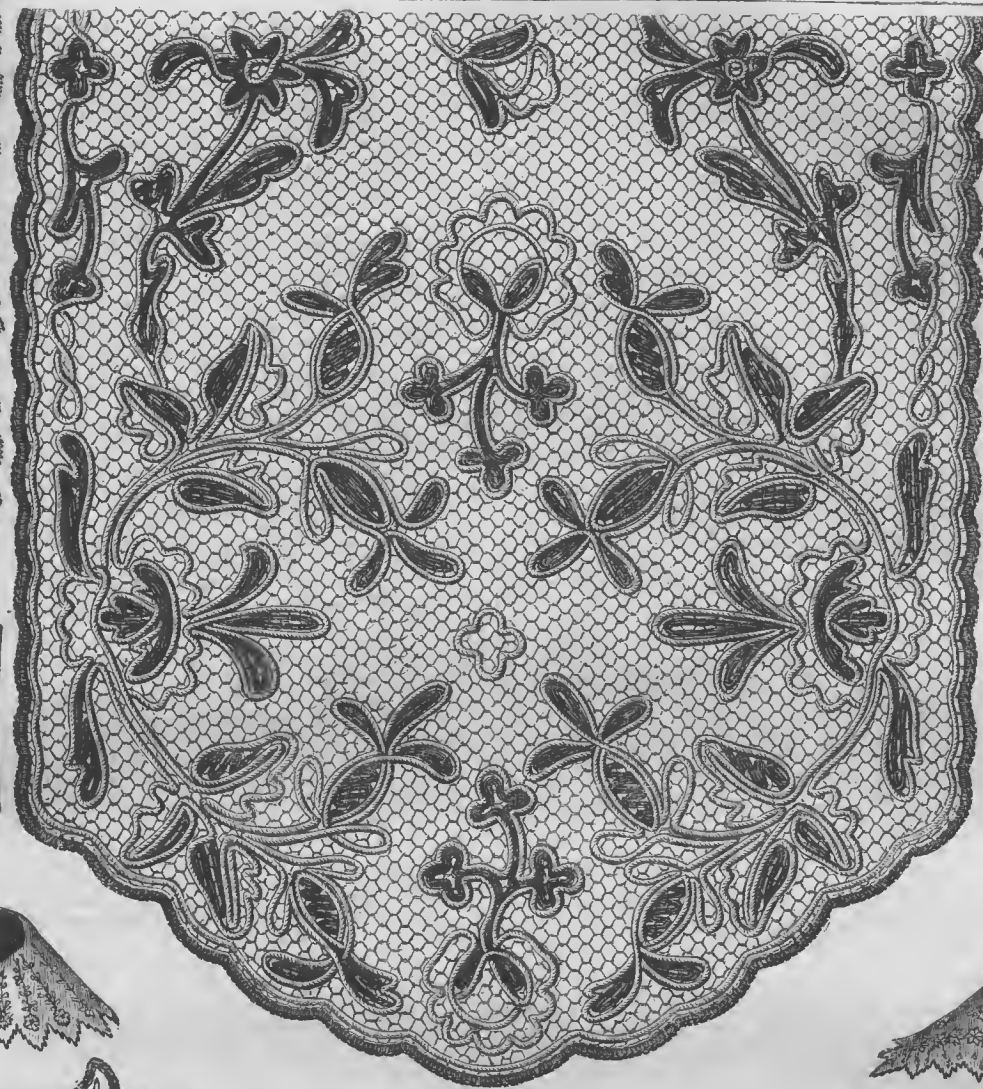
NO. 9.—DINNER-DRESS.



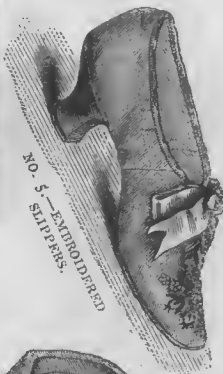
NO. 1.—SCARF :  
LESCON LACE.



4.—CHEMISES  
FOLDED.



NO. 2.—SCARF :  
EMBROIDERED NET.



NO. 5.—EMBROIDERED  
SLIPPERS.



6.—COLLAR :  
EMBROIDERED.

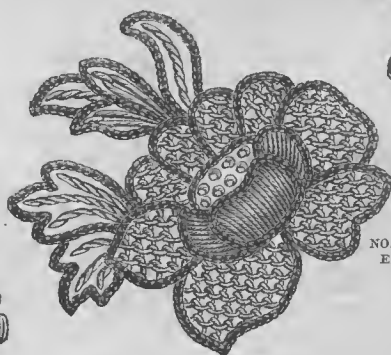


NO. 7.—SPRAY : EMBROIDERY.

NO. 3.—PART OF NO. 2 IN THE FULL SIZE.



NO. 8.—SPRAY IN CHENILLE AND  
SILK EMBROIDERY.

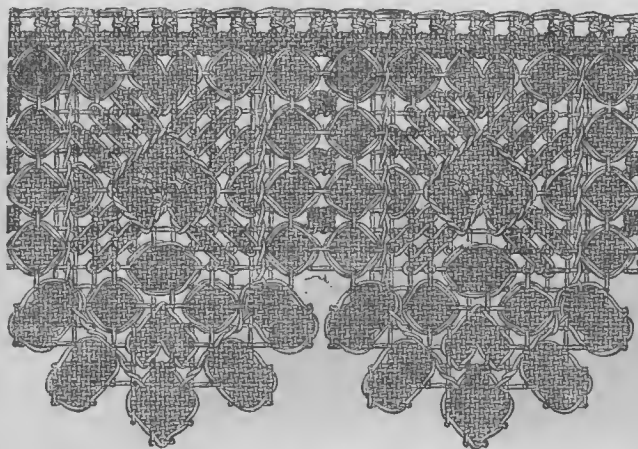


NO. 9.—SPRAY : EMBROIDERY.

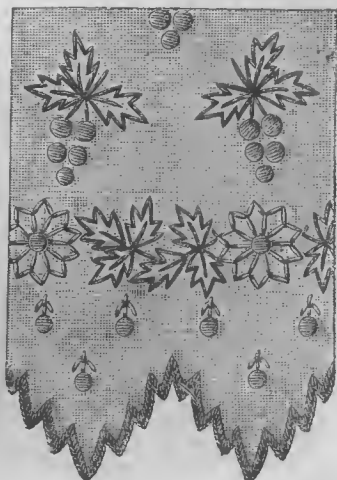
NO. 10.—COLLAR :  
EMBROIDERED.



NO. 11.—EMBROIDERY FOR NO. 6.



NO. 12.—LACE : GUIPURE NETTING.



NO. 13.—EMBROIDERY FOR NO. 10.



## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

## No. 21 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress for Young Lady from Eleven to Thirteen Years of Age.—The skirt and stomacher are of heliotrope sateen; jacket and tunic of heliotrope and white striped cambric. Manilla hat, trimmed with a mauve feather.—Price of patterns of complete dress, trimmed, 80c.; flat, 30c.

**SECOND FIGURE.**—Walking-costume of gazelle-coloured diagonal, trimmed with folds of satin of a darker shade. Straw bonnet, trimmed with surah and feathers to correspond with the dress.—Price of patterns of complete dress, trimmed, \$1.50. Jacket, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Walking-dress for Little Girl from Three to Five Years of Age.—The dress is of pink llama, with plastron, scarf, kilting, and collar of deep garnet twilled silk. Rice straw hat, lined with pink satin and trimmed with garnet feathers.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

**FOURTH FIGURE.**—Visiting-dress of plum-coloured satin, trimmed with broché; mantle of the same, trimmed with jet-beaded galloon, lace, and chenille fringe. Black chip bonnet, trimmed with plum-coloured feathers and ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Walking-dress of bronze-green foulard; mantle of Indian cashmere, trimmed with pleatings of silk and watered ribbon ends. Straw hat, trimmed with bronze ribbon and bouquet of poppies.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Reception-dress of dahlia-coloured satin; trained skirt, trimmed with broad pleatings, separated by kiltings of black faille; tunic drapery of black Spanish lace; plastron trimming and scarf of black satin; the front of the bodice is trimmed with lace and loops of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Walking-dress of terra-cotta coloured veiling, with plastrons of Oriental brocade. White chip bonnet, trimmed with shaded red flowers and Oriental brocaded ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Flower-show Dress of striped blue and corn-coloured grenadine; shaded blue surah scarf, edged by pleatings of the two colours. Black satin hat, trimmed with lace and bunch of cornflowers.—Price of patterns of complete dress, trimmed, \$1.60.

**NINTH FIGURE.**—Walking-dress of mulberry-coloured beige, and Levantine striped silk. Hat of apricot-coloured straw, trimmed with wheat and nasturtiums.—Price of patterns of complete dress, trimmed, \$1.60.

**TENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of sand-coloured llama and striped red and sand-coloured surah; the gathered trimming down the front of the bodice is of red surah. Tuscan hat, trimmed with red roses.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress for Young Lady from Eight to Ten Years of Age.—The dress is of gray cashmere, with revers of striped silk; the stomacher and puffing above the flounces are of heliotrope surah. Heliotrope satin hat, trimmed with a gray ostrich feather.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Reception-dress of shaded blue silk and figured gold satin, trimmed with rich silk fringe.—Price of patterns of complete dress, trimmed, \$1.60.

**THIRTEENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of coffee-brown vicuna, with revers and pleatings of terra-cotta and white broché. Gray felt hat, lined with brown velvet, trimmed to correspond with the dress.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Morning-concert Dress.—Pleated skirt and bodice of gray and mauve shot silk; gauged waistcoat and scarf of mauve foulard; the dress is trimmed with black beaded lace. Rice-straw hat, trimmed with mauve surah.—Price of patterns of complete dress, trimmed, \$1.60. Bodice, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Dinner-dress of pale blue moiré; square collar, cuffs, and side panels of Madras muslin, trimmed with lace.—Price of

patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Walking-dress of Holbein-green woollen material, with fancy silk stripes; pointed bodice of plain material; gauged waistcoat and scarf drapery of coffee-coloured foulard, trimmed with rich fringe. Satin bonnet of the same colour as the dress, trimmed with feathers, coffee-coloured surah strings.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress of nut-brown sateen. Straw hat, trimmed with feathers to correspond with the dress.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

**EIGHTEENTH FIGURE.**—Walking-dress of plum-coloured sateen; tunic of plum-colour and red printed sateen, trimmed with lace. Straw hat, lined with pleated lace, and trimmed with plum-colour and red satin ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**NINETEENTH FIGURE.**—Afternoon-dress.—Kilted skirt of Indigo satin; long jacket-bodice of smoke-coloured velveteen, trimmed with blue broché and bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress.—Skirt of biscuit-coloured veiling, trimmed with deep kiltings; pointed casaque of chestnut and biscuit broché; collar, cuffs, and tunic drapery of chestnut foulard, trimmed with thread lace. Tuscan hat, trimmed with foulard and pink roses.—Price of patterns of complete dress, trimmed, \$1.60. Tunic drapery, trimmed, 60c.; flat, 25c. Casaque, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET.

## DESIGNS FOR TWO SLIPPERS IN BERLIN WOOL.

These slippers, worked in cross-stitch on canvas twelve stitches to the inch, will be the proper size for a gentleman's slipper. If a small size is required, canvas fourteen stitches to the inch should be selected.

## THE GIGANTIC SUPPLEMENT

## COMPRISES

Full-size Pattern of Tunic for Ladies' Dress, Mother Hubbard Peterine with Design for Embroidering it, and Design for Embroidering Japanese Cushion.

## PARIS FASHIONS.

It is strange to note how very much every possible kind of material is now combined and mixed up with others—combinations which would have seemed a perfect heresy but a few years ago, and which fashion now delights in.

Thus, large-patterned chintzes over either light or dark grounds are made up in modern toilets with plain silk of the colour of the ground of the chintz. Never were two materials more totally different in style associated. Formerly silk was the fabric specially reserved for dressy toilets, while chintz, as all cotton tissues, was worn only in *deshabillé*; but all this is now changed. A still greater heresy, perhaps, is that which consists in combining cotton goods with light woollen materials, such as veiling or barege, employed by way of draperies and trimmings; while the cotton fabric forms the basis of the toilet—that is, the skirt and the greater part of the bodice. As for printed canbries, they are worn over skirts of twilled satin or surah, or for more simple dresses over skirts of plain satinette.

Mantles are mostly made of soft merveilleux satin of a glossy black; some fall loose in front, and are fitted to the waist behind, and with the wide, ample sleeves, called "magician sleeves," trimmed with jet-beaded lace insertion and edging. Others are simply of the visite shape, with the square open sleeve. Spanish lace and jet-bead passementerie are favourite trimmings. The large magician sleeves are cut so as to fall loose at the sides when the arms are raised in front.

For the *demi-saison* and autumn I have also been shown mantles in the ample dowager style, open at the back from the waist down to the bottom, and with large pleats behind. These mantles are shirred round the neck and between the shoulders. The sleeves are taken from the side pieces, closely shirred at the shoulders and wrists, but full in the middle, which seems to mark a certain tendency to a return to the leg of mutton sleeves, dear to our

grandmothers; but let us hope we shall not fall into such an extreme again. The dowager mantle, of black satin or surah, is in harmony with present tastes by its profuse trimming of black lace, black satin, bows of ribbon, and bright-coloured silk lining, which relieves its otherwise sombre appearance; the light lace trimming, flowing bows, and rich tinted lining greatly taking off from the soberness of the long black mantle.

Tailors are still making cloth jackets for ladies. The most stylish are of fine plain, dark cloth. The more eccentric have a turned-up military collar, embroidered in gold, and facings embroidered in the same style, as well as the rounded pockets. The buttons are of gilt metal.

Such jackets will prove very useful for autumn wear, as they can be put on with any skirt. The Amazon, which fits closely, and has a small basque with square flaps behind, is a favourite model.

The Jersey bodice of soft silk or woollen tricot also still obtains favour, and complete costumes are even made of this style. For the seaside, a costume of this description, known here as the "Miss" costume, is of bronze-green tricot and surah of the same colour; the latter is used for the skirt. The tunic and bodice are of silk tricot. The bodice has plain sleeves, and is laced behind with a red lace, finished with gilt tags. The facings upon the sleeves are laced up in the same way, as well as the three slits of the basque, and also those on either side of the tunic, which is plain in front, rounded off at the sides, and tied up behind.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 568.

## No. 1.—CAP.

The cap is of embroidered net, ornamented with lace and blue ribbon.

## No. 2.—HAT.

The hat is of Manilla straw, lined and trimmed with pale pink surah, and a wreath of white daisies.

## Nos. 3 AND 7.—HOME OR WALKING DRESS.

The dress is of ash-gray foulard, trimmed with a darker shade dotted with ruby; sash bow of ruby satin ribbon, and a ruby satin kilting round the bottom of the skirt.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 4.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of pale pink gingham; the polonaise is trimmed with kiltings of chintz-pattern sateen and bows of pink ribbon.—Price of patterns of complete dress, trimmed, 80c. Polonaise, trimmed, 60c.; flat, 25c.

## No. 5.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The princess-robe and sleeves are of blue sateen; the pinafore-polonaise of floriated sateen with cream-coloured ground, trimmed with kiltings of the same; bows of blue ribbon on the shoulder.—Price of patterns of complete dress, trimmed, 80c. Pinafore-polonaise, 40c.; flat, 20c.

## No. 6.—SKIRT AND TUNIC FOR WALKING-DRESS.

The skirt and tunic are of olive nun's veiling, trimmed with cream-coloured thread lace.—Price of pattern of skirt and tunic, trimmed, 80c.; flat, 30c.

## No. 7.—See No. 3.

## No. 8.—HOME OR WALKING DRESS.

The dress is of chocolate-coloured sateen, with printed borders, which are used for the kiltings, cuffs, and collar. The drapery is trimmed with cream sateen embroidered with chocolate; bow of chocolate ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 9.—DINNER-DRESS.

The dress is of biscuit-coloured satin, trimmed with black lace.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of latter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

# DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 569.

## NO. 1.—SCARF IN POINT ALENCON.

These scarfs are at present very fashionable in cream, gold colour, and black lace.

## Nos. 2 AND 3.—SCARF: EMBROIDERED NET.

This scarf may be worked on black, white, or cream-coloured net, with silk or flossette. Two colours may be used or not, according to taste. One end of the scarf is rounded off as shown in No. 3; the other is straight, and finished with a kilted lace (see No. 2). The scarf is worked round the edge with buttonhole-stitch. A tracing of the design should be made on transparent linen, and placed under the net. Ladies desirous of tracing for themselves may do so, repeating from the straight part of the design.

## NO. 4.—CHEMISES: FOLDED.

This illustration shows a neat mode of folding and tying underlinen to keep it in as small a compass as possible.

## Nos. 5 AND 8.—SLIPPER: EMBROIDERED.

The embroidery for the slipper is shown in No. 8. It is composed of rosebuds, forget-me-nots, and foliage worked in chenille and silk in the natural colours of the flowers.

## Nos. 6 AND 11.—COLLAR: EMBROIDERED.

No. 6 shows the collar, and No. 11 the embroidery. The edge and scallops are repeated round the collar in the same size and depth; the sprays of leaves must be lengthened or shortened according to the shape of collar (see No. 6). The embroidery may be worked with cotton à la croix, or in ingrain cotton or silk; the work, with the exception of the edge, is on single linen; after this is finished, a lining of calico that will take starch well, and a piece of finer linen or cambric, should be put beneath it, and the buttonhole edge worked through the two together.

## Nos. 7 AND 9.—SPRAYS: EMBROIDERY.

These sprays are for disposing at intervals on flounces, drapes of dresses, &c. &c.; chain, cording, corat, long, and lace stitches, are employed in the two designs.

No. 8.—See No. 5.

No. 9.—See No. 7.

## Nos. 10 AND 13.—COLLAR: EMBROIDERED.

The collar is worked in the same manner as described for No. 6. No. 13 shows a portion of the embroidery in the full size.

No. 11.—See No. 6.

## NO. 12.—LACE: GUIPURE NETTING.

Guipure netting is again a very fashionable trimming for ladies' dresses. Our design, which is a very fine one, will serve this purpose admirably. For directions for working, see our Guipure Netting Supplements, given with Nos. 254 and 255 of this Journal.

No. 13.—See No. 10.

## TWO KINDS OF MOURNERS.

THERE are two different kinds of mourners for the dead—those who, by patient watching, by love which nothing can weaken nor try beyond its strength, and who, by the faithful discharge of every duty, have been unable to preserve a life in which their own was bound up; and those who have the bitter consciousness, when they look upon the face of the dead, that they have neglected their duty, violated their trust, broken their vows before God and man, and that they stand in the presence of a witness not to be confronted again before the day of judgment, condemned in one of those great facts which stamp the character of the offender with as deep a stain as any of the more public crimes for which the poor criminal is dragged to the bar of an earthly judge—for which some are even doomed to suffer by the forfeit of their lives.

EVEN the philosophers sometimes have the laugh turned on them. A little boy said, in the presence of Herbert Spencer: "What an awful lot of crows!" The philosopher corrected the youth by saying: "I have yet to learn, little master, that there is anything to inspire awe in such a bird as the crow." For once the author of first principles met his match. The boy replied: "But I didn't say there was. I didn't say, what a lot of awful crows! but what an awful lot of crows!" Sound, for the boy.

## THE HOME.

### COOKERY.

**MINCED FOWL.**—Take the remains of a cold roast fowl and cut off all the white meat, which mince finely without any skin or bone, but put the bone and skin into a stewpan with an onion, a blade of mace, and a handful of sweet herbs tied up. Add nearly a pint of water. Let it stew for an hour, and then strain and pour off the gravy, putting in a teaspoonful of Worcester sauce. Take two hard-boiled eggs and chop them small; mix them with the fowl, and salt, pepper, and mace according to taste; put in the gravy, also half a teaspoonful of very finely-minced lemon-peel and one teaspoonful of lemon-juice, two tablespoonfuls of flour made into a smooth paste with a little cold water, and let the whole just boil. Serve with sippets of toasted bread. Some persons prefer cayenne to white pepper.

**APPLE PUDDING.**—Make a paste with equal quantities of sifted flour and finely-chopped suet, a pinch of salt, and a little water. Roll it out thin into a large piece, place this over a well-buttered basin, and push it in so as to line the basin with it, cut it off all round so as to leave enough to fold up; roll out the trimmings to such a size as to cover the top of the basin. Pare, core, and slice a quantity of good, sound apples. Put them in the basin with brown sugar to taste, and either some chopped lemon-peel, two or three cloves, or a little grated nutmeg; add a piece of fresh butter, pack the apples tightly in, put on the cover of paste, turn up the edges and press them down, tie a floured pudding-cloth over, and put the basin into a saucepan full of boiling water, which should come well over the pudding. Boil from two to three hours according to size.

**RICE AND APPLES.**—Parboil  $\frac{1}{2}$  lb rice tied loosely in a cloth, untie and spread the rice out, then place in the centre some apples cut up, with sugar, lemon-peel, and a little grated nutmeg; tie up the cloth so that the apples shall be surrounded by the rice, and boil again for half an hour; this very wholesome and pleasant dish may be improved by pouring over it, when ready for the table, a little milk and sugar.

**MILK SHERRET.**—Ingredients: Six lemons,  $\frac{1}{2}$  lb powdered sugar, one pint of water, two quarts of milk, two tablespoonfuls of cornflour. Squeeze the juice of the lemons on the sugar. Put the skins, with one pint of water, on the fire; let them simmer a few minutes, pour the liquid on the sugar. Scald two quarts of milk with two tablespoonfuls of cornflour and one cup of sugar. When cold, put it in the freezer; when it begins to stiffen add the syrup of lemon-juice and sugar, then freeze. This is delicious—more delicate than ice cream.

### A DESCRIPTION OF "OUIDA."

THE novelist "Ouida" is thus described in the *San Francisco Chronicle* by a writer living in Florence: "Every few days there may be seen driving along the Lung Arno or the Cascine, and sometimes on foot in the Via Fornabuoni, on her way to the banker's, a rather stout, plain-faced, though in some way striking woman, with plenty of yellow hair, and a hard, defiant manner. She is very well known, for a great many hats are doffed to her, and she returns the salutations with a stern, freezing little nod, as if she begrudged even this. She is almost always alone; she rarely encourages people to talk to her; she appears to despise people generally, and from continual despising an habitual expression of cynicism has settled upon her by no means handsome visage. Her attire is simple to soberness, black or some dark colour usually predominating. Her villa, some three miles from the city, is embowered in shrubbery and flowers. She shows much love of nature, animate and inanimate, but she does not include human nature in her love. She surrounds herself with flowers and plants, and keeps a number of dogs and horses, of which she makes great pets. They are as fond of her as she is of them, and they appear to understand her entirely. She claims that she can hold conversation with them, and that animals have souls as well as men, using souls in a philosophic sense, for she has no faith whatever in the theologic notion of souls. She has a regular reception-day, when she has many callers, both Italians and English. They visit her, it is said, to keep on good terms with her, for everybody is afraid, not of her tongue, but of her pen, which she uses with the most formidable freedom. She has long been in the habit of introducing her acquaintances in her novels."

## ONE THING AND ANOTHER.

**A DANGEROUS COLLISION.**—Running into debt. **AN UNPALATABLE DISH.**—Cold shoulder.

If you would shine in the world, you have only to be a boot-black.

WHEN are the Londoners behind the *Times*?—At breakfast, as a rule.

WHY is "E" the most unfortunate of letters?—Because it's never in cash, always in debt, and never out of danger.

A WOMAN has been appointed engrossing clerk in the Tennessee Senate, and all the old, gray-headed members say she is the most engrossing clerk they ever saw.—*N. Y. Mail.*

MASTER: "What does Condillac say about brutes in the scale of being?"—S.: "He says a brute is an imperfect animal."—M.: "And what is man?"—S.: "Man is a perfect brute."

A TEACHER was explaining to a little girl the meaning of the word "cuticle."—"What is that all over my face and hands?" said ho.—"It's freckles, sir," answered the little cherub.

DR. WATTS sings that "birds in their little nest agree," but a London ornithologist boldly asserts that there are as many domestic rows in birds' nests as among the barnyard fowls. The smallest bird usually is the noisiest and fiercest.

THE telephone is used with great success in the scientific explorations now conducted in the Bay of Naples. By its means the diver can communicate with those in the boat above without the possibility of mistake.

BLOTTS: "Why do you put your portrait in your window?"—Snobbs: "Well, opposite is a young ladies' Institute, and as I am obliged to be away from my window all day, attending to business, I leave the poor things my picture to comfort 'em."—*Puck.*

AT table a lady is placed between an Englishman, reserved and icy in manner, and a young Parisian. The lady making some movement, "O, madam," cries the Parisian, "I beg you not to turn towards that gentleman on the other side; you will infallibly catch cold."

BIRDS.—A French naturalist says: "The Almighty created birds to protect the grain, vegetables, trees, and fruits against the ravages of the insect tribe. For every bird that dies, millions of insects are spared from death, and millions of insects mean famine."

"HAUGHTY-CULTURE-ISM."—Lady: "Wish to leave, Parkins? But you only came yesterday!"—Parkins: "Yes, marm. Hin engaging, I thought you was sparrergrass gentry; but when I ears from the cook last night that you eat portaters, cabbage, carrots, and sich-like second-hand vegetables, I ses there ain't nothing hesthetic in it, and I resigns my staff of horrice, so to speak."

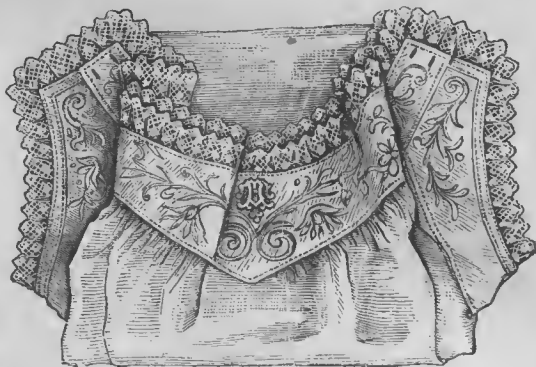
"I was once very shy," said Sydney Smith, "but it was not long before I made two very useful discoveries; first, that all mankind were not wholly employed in observing me (a belief that all young people have); and next, that shamming was of no use; that the world was very clear-sighted, and soon estimated a man at his just value. This cured me, and I determined to be natural and let the world find me out."

ACCORDING to the new orders, the British regiments will adopt a national badge as follows: English regiments, a rose; Scotch regiments, a thistle; Irish regiments, a shamrock; and Welsh regiments, a dragon. The title of each regiment will be borne on the shoulder-strap. The facings and officers' lace will be, for English and Welsh regiments, white facings, rose patterns of lace; Scotch regiments, yellow facings, thistle lace; Irish regiments, green facings, shamrock lace; royal regiments, blue facings, retaining the national lace.

IT is said that the first daring woman who learned the art of hair-dressing in England assumed the garb of a male, and thus deceived her teacher, who would on no condition have taught his trade to any but one of his own sex. But it was Emily Faithful who originated the idea of female hairdressers in London, and who, in 1870, persuaded the Queen to yield them her preference. Since then they have been universally employed, not only because of the Queen's recognition, which alone would have established their popularity, but ladies found it so much more *comme il faut* to receive their own sex into their boudoirs at a time when *deshabille* was the disorder of the hour.



NO. 1.—CHEMISE.

NO. 2.—PETTICOAT  
WITH IMPROVER.

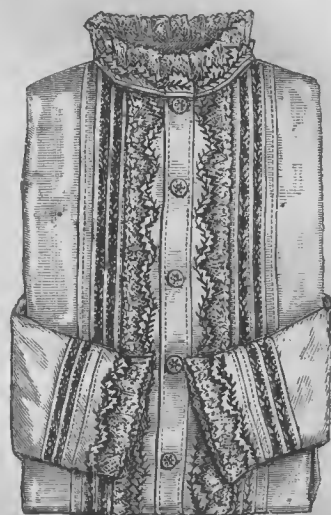
NO. 3.—CHEMISE.



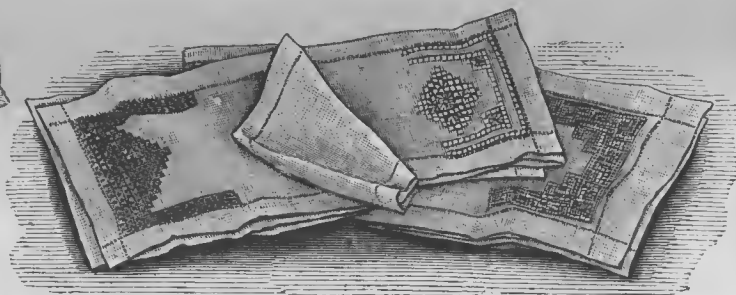
NO. 4.—NIGHTDRESS.



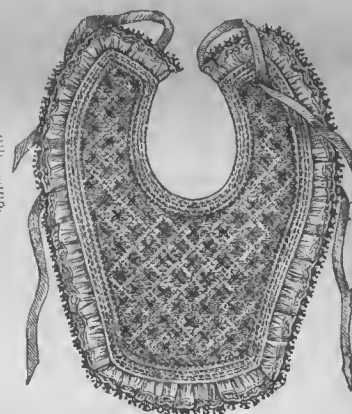
NOS. 5, 6, AND 7.—NIGHTDRESSES



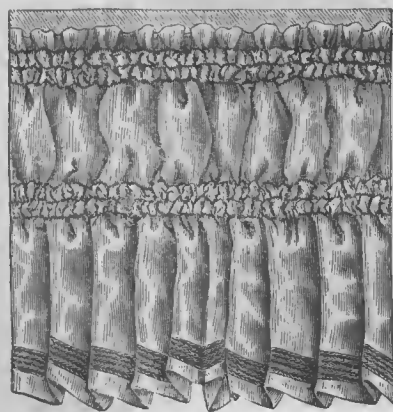
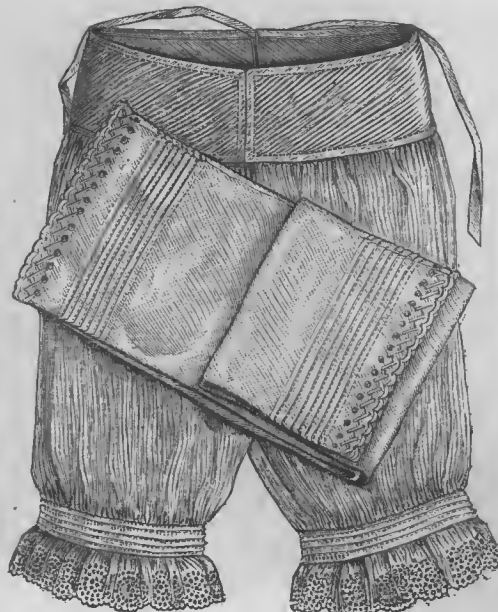
NO. 8.—NIGHTDRESS.

NO. 9.—BODICE FOR  
INFANT'S ROBE.

NO. 10.—CRAVATS.



NO. 11.—INFANT'S BIB.

NO. 12.—TRIMMING FOR DRESSES,  
PETTICOATS, &C.NOS. 13 AND 14.—KNICKERBOCKERS AND DRAWERS  
FOR GIRL FROM TEN TO TWELVE YEARS OF AGE.NO. 15.  
WATERPROOF.

NO. 16.—FICHU.

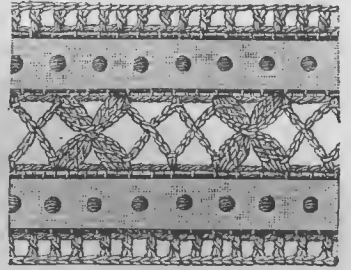




NO. 1.—WORK-BASKET WITH EMBROIDERED DRAPE.



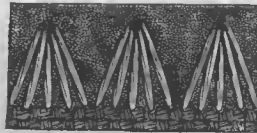
NO. 3.—DRAPE FOR NO. 1.



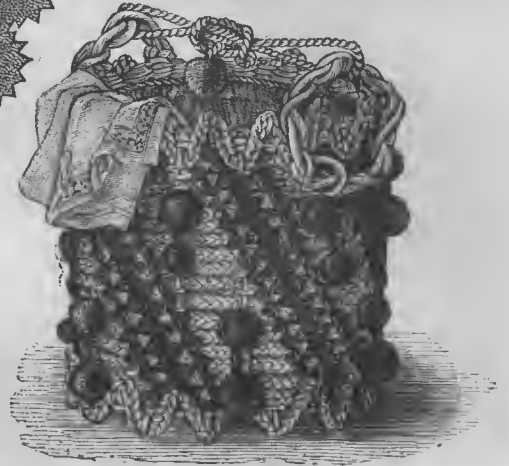
NO. 2.—INSERTION: CROCHET AND BRAID.



NO. 4.—JEWEL-BOX.



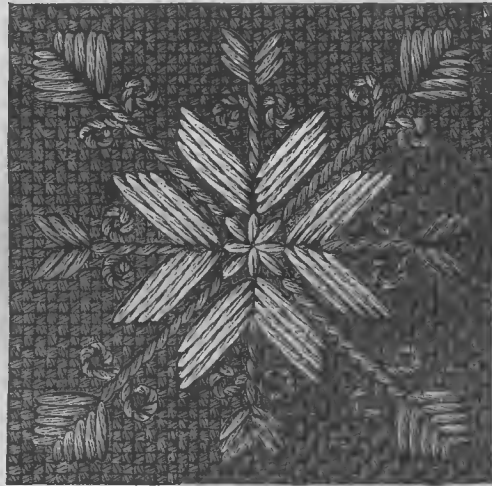
NO. 5.—DETAIL OF NO. 12.



NO. 6.—WORK-BASKET.



NO. 7.—DETAIL OF NO. 12.



NOS. 8 AND 9.—EMBROIDERY DESIGNS FOR NO. 12.



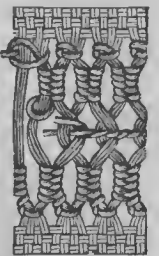
NO. 10.—DETAIL OF NO. 12.



NO. 11.—BORDER: EMBROIDERY.



NOS. 12 AND 13.—SOFA BLANKET AND CUSHION.



NO. 14.—BORDER: DRAWN THREADS.



NO. 15.—CROCHET EDGE FOR NO. 12.

## PARIS FASHIONS.

THE travelling-costume adopted this autumn is of quite a different style from that of the toilets which are suitable for the town, the country, or the seaside. The materials used for it, its shape and trimmings, are all peculiar to itself. Its most distinctive trait is extreme simplicity. It should be chosen of some soft but firm material, proof against dust and against all the vicissitudes of railway, steamboat, and carriage travelling, and more particularly against crumpling and soiling in general.

Limousine, in either neutral or dark tints, or good English chevrons, are employed in preference to all others this year. The fashion of making up generally adopted is this: short skirt, pleated two-thirds up in fine flat pleats; above this a scarf of the same material is bridled over the hips, and forms behind a short drapery. If a more elegant style be preferred, the scarf may be of soft silk, striped in light colours over a dark ground. Jacket-bodice in the English style, with basques applied on to the edge, and large pockets; it is double-breasted, and fastened with two rows of buttons, or this same bodice can be made with long basques, not applied on, and buttoned down the middle; in either case it should have facings of silk or velvet, and cuffs to match. The jacket is simply stitched round the edges, or which is more novel, it is bound with fine silk braid, just like gentlemen's clothes. The small pocket on the chest is added on or not at pleasure. It is used for holding the cambric pocket-handkerchief with coloured edging over an open-work hem, and a very simple cypher in the corner, and also to keep one's railway ticket. As for me, however, I prefer not to see this little pocket upon a lady's jacket, as it gives too masculine an appearance to the costume. The travelling-dress is completed either with the very small pelerine, scarcely coming down to the waist, lined with coloured silk, pinched in over the shoulders, but not gauged, and fastened in front under a flowing bow of ribbon, matched in colour to the dress; or else with the *mante* of the same material as the dress, lined with dark-coloured twilled silk, or with white silk striped with black. This *mante* is a semi-long mantle, with wide Macfarlane sleeves. Another noteworthy model is the long pelisse, shirred at the back down to the waist; in front, plain lappets or else shirrings down to the hips, and covered with fine flutings down to the foot; the sleeves are always very wide, but either plain or gathered up with ribbon. The pelisse is provided with a number of pockets, which are very useful and convenient, but which should never be stuffed too full of things.

The hat worn with such a costume is either the round toque, put on very much forward, with clinging voilette and trimming of small birds', pheasants', peacocks', or lophophore feathers; or black or coloured rough-and-ready or porcupine-straw hat, with brim turned down in front and turned up at the back. It is very simply trimmed with a torsade of gauze or plaid surah, and the large gauze veil, apart from the hat and thrown over it, looped up at the side in the old-fashioned style. The hood is now quite gone out of fashion. The *tout ensemble* of the travelling-costumes should be simple and durable-looking, and yet requires a certain elegance in all its details.

The cypher plays a great part in the ornamentation of our toilets and all their accessories. It should be exactly the same in style and design for every separate article, from the handkerchief to the fan and sunshade, shoe and stocking, and all the trinkets ladies love to carry about with them—nay, to every article of furniture, and even to the buttons of the servants' livery and the harness upon the horses.

Boots are now preferred once more to shoes for out-walking, and silk or Lisle-thread stockings are worn, self-coloured in dark shades of red, blue, or brown. The clocks are embroidered in white or light colours.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 584.

## Nos. 1 AND 3.—CHEMISES.

These chemises are of fine longcloth; the yokes are embroidered in satin-stitch, and are trimmed with lace.—Price of pattern of each chemise, made up, 30c.; flat 20c.

## No. 2.—PETTICOAT WITH IMPROVER.

The petticoat is of longcloth, trimmed with flounces edged with embroidery; the improver

is kept in position by whalebone inserted in casings on the inside, so that they may be removed when it is necessary to wash it.—Price of pattern of petticoat, trimmed, 60c.; flat, 25c.

## No. 3.—See No. 1.

## Nos. 4 TO 8.—NIGHTDRESSES.

Fine longcloth is used for these nightdresses. No. 4 is trimmed with tucks and a Greek key-pattern worked with blueingrain cotton. No. 5 is ornamented with tucks and embroidery worked with scarlet cotton; No. 6 with tucks, kilted frills, and stars in satin-stitch; No. 7 with tucks only. No. 8 with tucks, lace, and feather-stitch, worked with blue ingrain silk.—Price of pattern of each nightdress, trimmed, 50c.; flat, 25c.

## No. 9.—BODICE FOR INFANT'S ROBE.

The bodice is of nainsook muslin, trimmed with embroidery.—Price of pattern of bodice, made up, 25c.; flat, 12c.

## No. 10.—CRAVATS.

These cravats are of muslin; the ends are ornamented with drawn-thread designs; they are hemstitched at the edges.

## No. 11.—INFANT'S BIB.

The bib is of diamond-pattern piqué, with an embroidered star worked in each diamond; it is finished by a frill edged with lace.—Price of pattern of bib, made up, 12c.

## No. 12.—TRIMMING FOR DRESSES, PETTICOATS, &amp;c.

The trimming is cut on the straight; it is gathered twice at the top, leaving a small heading, then gathered about an inch lower down; the bottom is ornamented with rows of narrow braid, and is arranged in pleats.

## No. 13.—KNICKERBOCKERS FOR GIRL FROM TEN TO TWELVE YEARS OF AGE.

The knickerbockers are of longcloth; they are gathered into a tucked band at the knee, which is finished with embroidery.—Price of pattern of knickerbockers, trimmed, 30c.; flat, 20c.

## No. 14.—DRAWERS FOR GIRL FROM TEN TO TWELVE YEARS OF AGE.

The drawers are of longcloth, tucked, and trimmed with embroidery.—Price of pattern of drawers, trimmed, 30c.; flat, 20c.

## No. 15.—WATERPROOF.

The waterproof is of striped twocord, with velvet collar and bone buttons.—Price of pattern of waterproof, made up, 60c.; flat, 25c.

## No. 16.—FICHU.

The fichu is of kilted cream-coloured lace and bows of blue satin ribbon.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 595.

## Nos. 1 AND 3.—WORK-BASKET, WITH EMBROIDERED DRAPE.

The basket is of wicker, ornamented on the outside with embroidered cloth drapes, one of which is shown in the full size in No. 3. It is embroidered in chain-stitch with three shades of gold silk upon olive cloth; the drapes are pinked at the edges, and are finished by tufts of various-coloured crewels.

## No. 2.—INSERTION: CROCHET AND BRAID.

1st Row of centre: One double into a hole at the edge of braid, four chain, two double trebles into next hole, keep the top loop of each on the hook, pass over three holes, two double trebles into the next, draw through all the loops on the hook together, four chain, one double into next hole, five chain, pass over three holes, one double into the next, five chain, pass over three holes. Repeat from the beginning of the row.

2nd Row: Take another length of braid, work a row like the last upon it, join with one single, when working the third of five chain and after working the double trebles, to the corresponding stitch of first row.

For the edges: One treble into a hole at the other side of braid, one chain, pass over one

hole, and repeat; a row of dot-stitches is worked in the centre of the braid.

## No. 3.—See No. 1.

## No. 4.—JEWEL-BOX.

The foundation of the box may be of wood or cardboard; it is lined with dark blue velvet. The inside of the lid is ornamented with silver lace and initial letters worked with silver thread; a silk cord is placed round the inner edge. The outside is ornamented with a looped chenille fringe and a band of cross-stitch embroidery worked upon pale blue satin.

## Nos. 5, 7 TO 10, 12, 13, AND 15.—SOFA BLANKET AND CUSHION.

The blanket and centre of the cushion are of dark olive Berlin canvas. The border of the blanket is crimson canvas, embroidered with the designs shown in Nos. 8 and 9, worked with Berlin wool. The method of joining the border to the centre is shown in Nos. 7 and 10. A row of open buttonhole-stitches is worked at each edge; these are joined as shown in the illustration. No. 7 shows the right side and No. 10 the wrong side of the work. A row of cording-stitch is worked on each side of the embroidered border. The crochet edge shown in No. 15 is worked in olive wool, and is sewn on after.

Work five chain, one treble into the second chain, and one treble into the first chain. Repeat until you have the length required; work a cross with crimson wool into each scallop.

The centre of the cushion (No. 13) is of the same material as the blanket, with a large initial letter in appliqué embroidery. The initial letter will be given on the back of the Gigantic Supplement.

The sides are of olive plush; the squares at the four corners are of crimson plush. Illustration No. 5 gives the detail of the long-stitches worked over the joining of the canvas and plush; they are worked with gold-coloured silk; herringbone in gold silk is worked over the joining of the plush.

The edge is finished with the crochet trimming to match the blanket, and the corners are ornamented with silk tassels.

## No. 6.—WORK-BASKET.

The basket is of fancy straw ornamented with bands of embroidery arranged diagonally, and balls of wool. Directions for making the balls will be found on page 538 (No. 902), in the description of Work-basket Illustration (No. 1). The inside of the basket is lined with pale blue cashmere.

## Nos. 7 TO 10.—See No. 5.

## No. 11.—BORDER: EMBROIDERY.

This border is suitable to be worked on braid or bands of silk, for ornamenting dresses, &c.; it is in long and cording stitch.

## Nos. 12 AND 13.—See No.

## No. 14.—BORDER: DRAWN THREADS.

The border is suitable for ornamenting doilies, tea-table covers, antimacassars, towels, &c. The method of working over the stitches will be seen from the illustration.

## No. 15.—See No. 5.

**HABIT.**—A bad habit is so readily acquired, that great care should be taken to teach children only such things that may hereafter be for their good. In case of sickness those that use liquors, brandies, or wines should not, in their homes, administer it as a sovereign remedy against all ill—as is so often done in many places; it cultivates a taste for stimulating food, for everything highly seasoned, and when older for the taste of tobacco, which in turn seeks for a new stimulus in liquors. The result is sorrowing households and broken hearts—where joy and happiness should be supreme instead. Take care of the little ones, and by example do not lead them astray.

**AMBITION.**—That life is a poor one which is without ambition—which has no object to work for, no height to strive to reach. A person may be good and kind-hearted, while willing to live in idle ignorance and let the world go on growing in wealth and wisdom without his taking an active part and interest in its onward movements; he may be good, but most certainly he is dull of mind and sluggish of body. No individual destitute of ambition will make his mark in the world. He will come and go; few will note his coming, and few will grieve at his going. Ambition it is that gives men the energy, and the will, and the determination to accomplish great things.



NO. 1.—HOME-DRESS FOR YOUNG LADY FROM THIRTEEN TO FIFTEEN YEARS OF AGE.



NO. 3.—HOME DRESS.



NO. 4.—DINNER-DRESS.



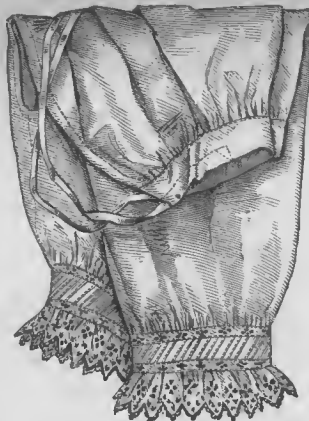
NO. 2.—FRONT OF NO. 1.



NO. 8.—BACK OF RIDING-HABIT.



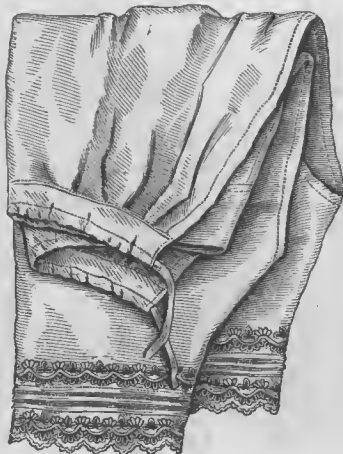
NO. 5.—BUTTON.



NO. 7.—LADIES' KNICKERBOCKERS.



NO. 6.—BUTTON.



NO. 9.—LADIES' DRAWERS.



NO. 10.—FRONT OF RIDING-HABIT.

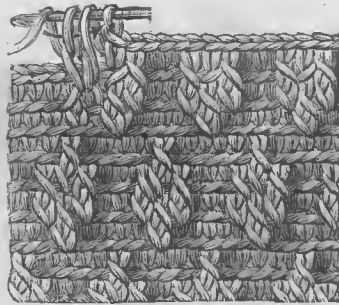




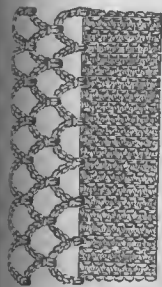
NO. 1.—TRIMMING: EMBROIDERY.



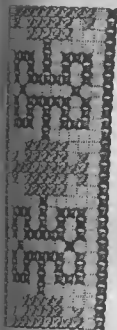
NO. 2.—BOOKCASE, WITH EMBROIDERED COVER (OPEN).



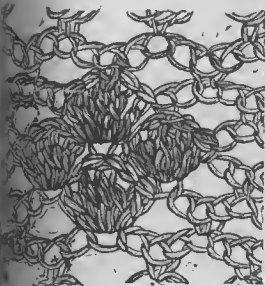
NO. 3.—CROCHET DESIGN.



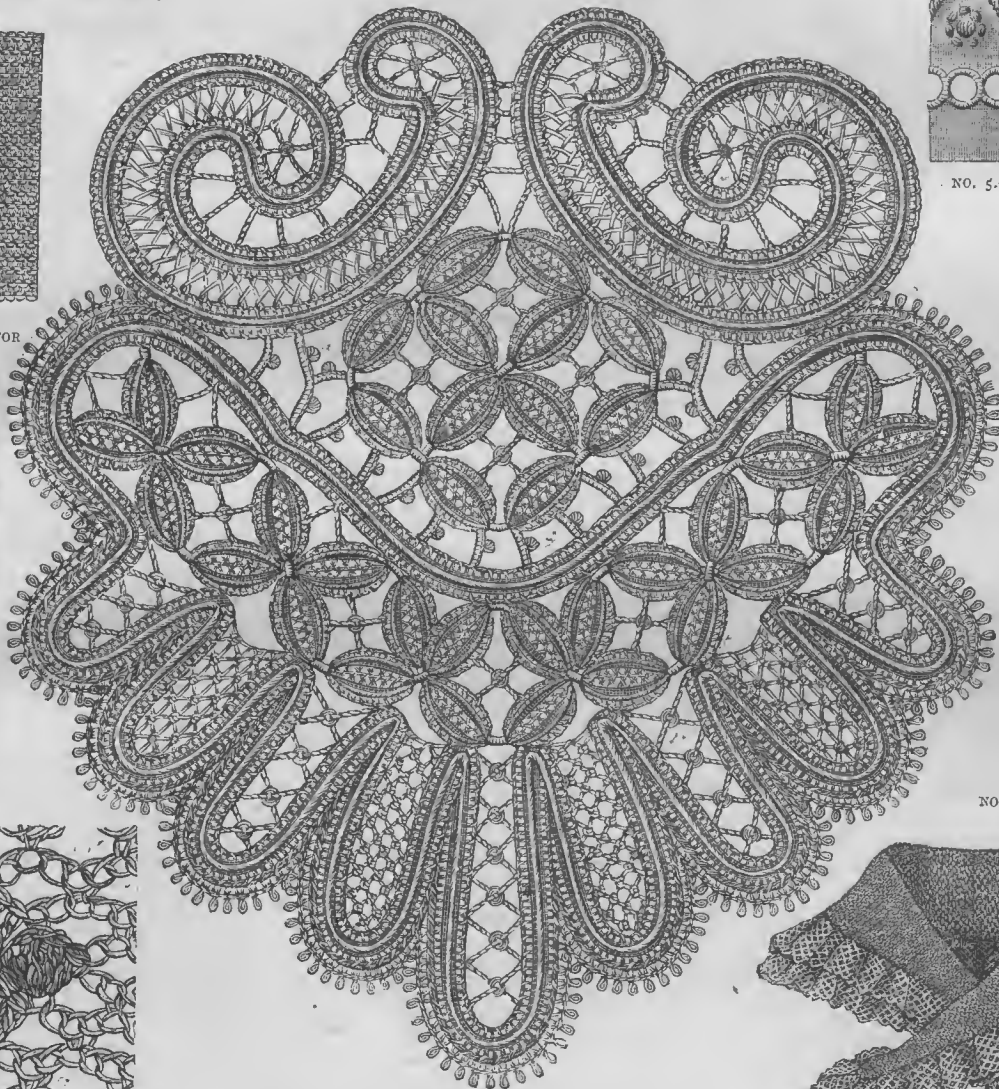
NO. 4.—BORDER FOR NO. 10.



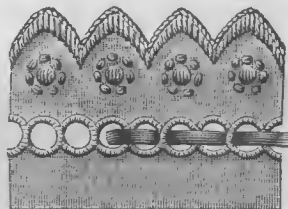
—BORDER: CROSS-STITCH.



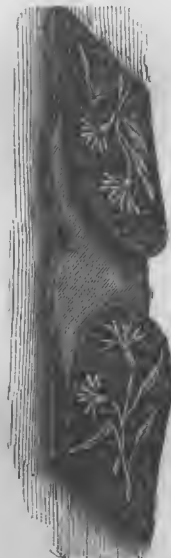
5.—CROCHET DESIGN FOR SHAWLS.



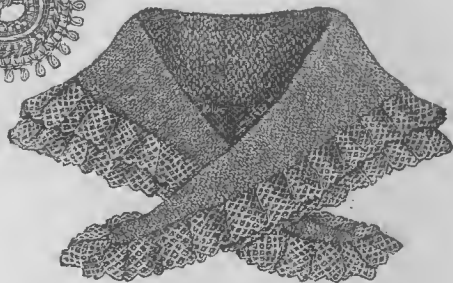
NO. 9.—CRAVAT-END: POINT AND HONITON LACE.



NO. 5.—TRIMMING FOR UNDER-LINEN.



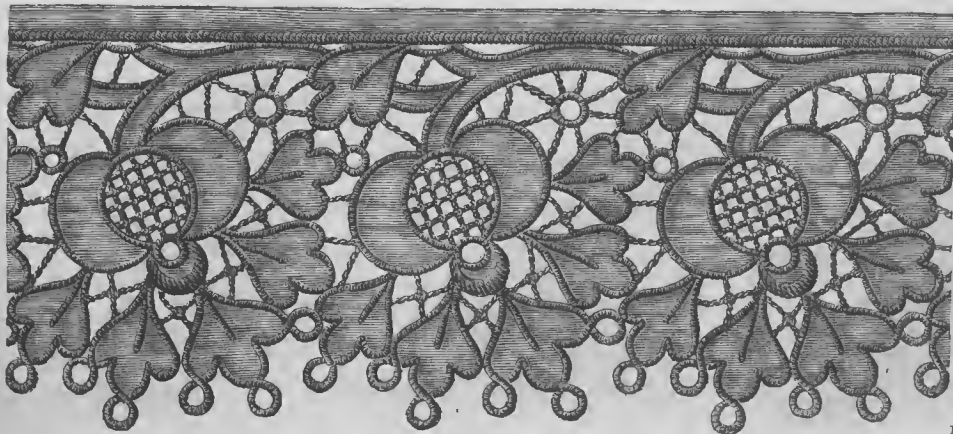
NO. 7.—BOOKCASE (CLOSED).



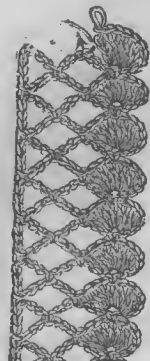
NO. 10.—FICHU: KNITTING AND CROCHET.



—EDGING: CROCHET.



NO. 12.—LACE: VENETIAN POINT.



NO. 13.—EDGING: CROCHET.

## PARIS FASHIONS.

A FACT which will certainly be hailed with satisfaction by all those ladies who have been bewailing the extravagance of fashion, is that dresses appear likely to be made up a great deal more plainly than they have been for many seasons past during the coming autumn and winter.

The reason of this is, obviously, the return to handsome fabrics, such as brocades, satins, and more especially the particular kind of watered silk known as French moiré. This last has been given up so long that it is almost unknown by the present generation of young ladies, whether married or unmarried, and now comes to them quite fresh and new. It is the same with all materials, and in general with all things appertaining to fashion. But it is seldom things thus taken up again appear or are used in exactly the same way as before; thus, moiré is employed this autumn chiefly in combination with other fabrics, such as cashmere, veiling, and other fancy woollen materials. It forms the flounces, revers, plastrons, scarfs, and such like accessories of these fancy woollen dresses.

Young ladies who were debarred from wearing complete dresses of French moiré are allowed the use of this handsome material in the way of trimmings and accessories of the toilet. Skirts are less scant and clinging than heretofore, and trimmings are beginning to be put on plain rather than gathered or fluted. Lace is still a great favourite in the way of trimmings, but the *furure* just now is for embroidery.

The embroidery patterns are worked in silk or fine wool, instead of cotton, for the autumn and winter. The patterns are in large open-work designs, in the *Broderie Anglaise* style. Flounces, put on almost plain, plastrons, revers, facings, cuffs, collars, and plain panels are embroidered in this way with silk or wool, either of another shade or of a contrasting colour.

A very pretty half-mourning dress of this style is made as follows: Round skirt, with very slightly gathered flounce twenty inches deep round the bottom; this flounce is made of French moiré, and trimmed with open-work embroidery worked in lilac silk. A fluted balayouse of lilac silk shows beyond; above the flounce there is a drapery of black veiling. Bodice of black veiling, with plain revers of the moiré; similar revers are placed top and bottom over the sleeves.

The embroidery is worked over cashmere as well as over silk; and thus black dresses, worn at first for mourning, can be freshened up and made to look brighter by the addition of coloured embroidery patterns.

Ladies possessing dresses of French moiré, long put away on account of the inconstancy of fashion, will do well to cut them up and use them in combination with cashmere, making up a pretty and fashionable toilet. They need not grieve at the cutting-up business, for as I said just now, though fashion takes up things that have been long laid aside, it is never quite in the same way; and it would be an error to suppose the moiré dress of twenty years ago would ever be fashionable again exactly as it is.

Elegant cloth jackets for the autumn are made tight-fitting and double-breasted. Dark green is the favourite colour, and bids fair entirely to supersede the long popular seal-brown for the autumn and winter.

More dressy mantles are made in the pelisse style of heavy satin or brocaded silk. For the *demi-saison* they are trimmed with Spanish blond. The hood is quite gone out of fashion, but a tiny cape, or rather very large collar, finely shirred, is a fashionable finish to both dresses and mantles. Sleeves are shirred top and bottom and are full in the middle.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 600.

## Nos. 1 AND 2.—HOME-DRESS FOR YOUNG LADY FROM THIRTEEN TO FIFTEEN YEARS OF AGE.

The dress is of bronze-green cashmere, trimmed with bronze and gold-coloured broché.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

## No. 3.—HOME-DRESS.

The skirt and tunic are of hair-brown cashmere; the kiltings are headed by gaugings; the jacket and front of the tunic are of foulard of the same colour, dotted with old-gold and trimmed with coffee-coloured lace; bows of gold-coloured ribbon.—Price of patterns of complete

dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 4.—DINNER-DRESS.

The dress is of pink cashmere, trimmed with kiltings of the same, and silk flounces with woven borders; the jacket is trimmed with cream lace and bows of ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Jacket, trimmed, 60c.; flat, 25c.

## Nos. 5 AND 6.—BUTTONS.

These buttons may be made to match any dress; they are of silk cut in a circle, and embroidered with silk of a contrasting colour in long-stitches; the silk is then sewn over wooden moulds.

## No. 7.—LADIES' KNICKERBOCKERS.

These knickerbockers are of fine longcloth, trimmed with embroidery.—Price of pattern of knickerbockers, trimmed, 40c.; flat, 25c.

## Nos. 8 AND 10.—RIDING-HABIT.

The habit is of dark blue cloth, with revers, cuffs, and piping of eorded silk of the same colour; the waistcoat is fastened with small bone buttons. No. 8 wears a jockey hat of eorded silk trimmed with cord. No. 10 wears a silk hat and gossamer veil.—Price of patterns of complete habit, \$1. Jacket and waistcoat, trimmed, 60c.; flat, 25c.

## No. 9.—LADIES' DRAWERS.

The drawers are of longcloth, trimmed with tucks and embroidery.—Price of pattern of drawers, trimmed, 40c.; flat, 25c.

## No. 10.—See No. 8.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of latter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 601.

## No. 1.—TRIMMING: EMBROIDERY.

This trimming is suitable to be worked on cambric for ornamenting washing dresses, petticoats, &c. The open holes are worked over in cotton *à la croix*, the long and buttonhole stitches in coloured ingrain cotton.

## Nos. 2 AND 7.—BOOKCASE, WITH EMBROIDERED COVER.

Any bookcase that has become shabby, or one of plain deal, may be used for this purpose; it is covered with stamped bronze plush or velvet, embroidered with cornflowers and leaves in their natural colours, worked with embroidery silk or crewels. The cover may either be sewn neatly over at the edges, and the stitches covered with a fine cord, or it may be glued on, and the edges finished with a narrow furniture gimp, fixed on with small brass tacks. The back of the case is covered with satin, and the sides and back are tied together with a bow of ribbon. The open case is shown in No. 2, and closed in No. 7. The embroidery designs are given on the back of the Gigantic Supplement issued with this Part.

## No. 3.—CROCHET DESIGN.

This design is suitable to be used for stripes for antimacassars, cotton counterpanes, &c.

Make a chain the length required.

1st, 2nd, and 3rd Rows: One double into each stitch.

4th Row: One double into each of three successive stitches, one treble into the second row (see design), one double treble into the next stitch of the first row (see design), one treble into the next stitch of second row. Repeat from the beginning of the row. Repeat from the first row, working the next row of clusters between the last clusters.

## Nos. 4 AND 10.—FICHU: KNITTING AND CROCHET.

This fichu is simply made, and may be knitted either with ice silk or wool. Commence at one corner with five stitches, knit backwards and forwards in plain knitting, increasing one stitch at the commencement of every fourth row, until the work is ten inches across, then decrease in the same proportion as you increased.

For the edge, which is shown in No. 4, work:

1st Row: One double into the edge of knitting, five chain, pass over two rows, and repeat.

2nd and 3rd Rows: One double into the third of five chain, five chain. Repeat.

As many crochet rows may be worked as liked. The border should be of a colour contrasting with the fichu.

## No. 5.—TRIMMING FOR UNDERLINEN.

This trimming is worked on embroidery muslin with cotton *à la croix* in open holes, satin and buttonhole stitches; a narrow ribbon is run through the holes.

## No. 6.—BORDER: CROSS-STITCH.

This border is entirely in cross-stitch; it is suitable to be worked round doilies, tablecloths, and on the ends of towels, in coloured ingrain cotton or crewel.

## No. 7.—See No. 2.

## No. 8.—CROCHET: DESIGN FOR SHAWLS.

This design is suitable to be worked in ice silk or pompadour wool.

Make a chain the length required.

1st Row: One double into a stitch, three chain, pass over three stitches. Repeat.

2nd Row: Two chain, six trebles into the centre of three chain, two chain, one double into the centre of next three chain, three chain, one double into the centre of next three chain, three chain, one double into the centre of next three chain. Repeat from the beginning of the row.

3rd Row: Six trebles into second of two chain of last row, one double into centre of six trebles, six trebles into first of next two chain, one double into centre of three chain, three chain, one double into the centre of next three chain. Repeat from the beginning of the row.

4th Row: One double into the centre of six trebles, six trebles into the next double, one double into the centre of next six trebles, three chain, one double into the centre of three chain, three chain. Repeat from the beginning of the row.

5th Row: One double into the centre of six trebles, three chain, one double into the centre of three chain, three chain, one double into centre of next three chain, three chain. Repeat from the beginning of the row.

6th Row: One double into centre of three chain, three chain. Repeat. Repeat from the first row.

## No. 9.—CRAVAT-END: POINT AND HONITON LACE.

MATERIALS FOR ONE PAIR:  $4\frac{1}{2}$  yards point braid,  $4\frac{1}{2}$  yards cord,  $1\frac{1}{2}$  yards Honiton braid,  $1\frac{1}{2}$  yard pearl edge, one skein of thread.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

## No. 10.—See No. 4.

## No. 11.—EDGING: CROCHET.

Commence with seventeen chain, turn, one double into the tenth, five chain, one double into the fifth, five chain, one double into the first, turn, three chain, four trebles under five chain, four chain, one double into centre of next five chain, five chain, one double into fifth of seven chain, \* eight chain, turn, one double into centre of five chain, four chain, seven trebles under four chain of last row, three chain, turn, one treble into each of four next stitches, four chain, one double into second of four chain of last row, five chain, one double into sixth of eight chain, turn, and repeat from \*.

## No. 12.—LACE: VENETIAN POINT.

This elegant lace is worked upon nainsook muslin, or, if required to be strong, fine linen may be used. The pattern must first be traced upon the material. To do this, place the material upon a board, over that carbonic paper, and then the design; pin all firmly with drawing-pins, and go over the outline carefully with a hard pencil or boneknitting-pin. If worked as shown in the illustration, a cord or coarse crochet cotton must be placed upon the outline and be sewn down; the work will, however, wash and wear much better if the pattern is buttonhole all round. The superfluous material must be cut away with a pair of sharp scissors when the work is finished. For the picots at the edge make loops of coarse cotton, and buttonhole over them.

## No. 13.—EDGING: CROCHET.

Commence with nineteen chain, turn, one double into the eighth, five chain, one double into

the first, turn, three chain, \* eight trebles into the double, one double into the third of five chain, five chain, one double into the fifth of seven chain at the turn of last row, seven chain, one double into the third of five chain, five chain, one double into fifth of eight trebles, three chain, turn. Repeat from \* for the length required.

## GRAINS OF GOLD.

THINK before you speak, and consider before you promise.

WHENEVER you doubt whether an intended action be good or bad, abstain from it.

SOFT words may appease an angry man—bitter words never will. Would you throw fuel on a fire in flames in order to extinguish the fire?

As an archer makes straight his arrow, so a wise man makes straight his thought, which is difficult to turn.

WHEN you give, take to yourself no credit for generosity, unless you deny yourself something in order that you may give.

If you want knowledge, you must toil for it; if food, you must toil for it; and if pleasure you must toil for it. Toil is the law. Pleasure comes through toil, and not by self-indulgence and indolence. When one gets to love work his life is a happy one.

ALL that is noble and heroic in humanity, all that is devoted and tender in friendship, all the courtesy and grace of refined society, all the respect and chivalry due to women, all the self-denial and generosity which make life beautiful, are their root in the family, and in its soil are best cultivated.

## I WONDER?

Will you love me still, I wonder,  
When my youth has lost its glow—  
When the cares of many summers  
Rest upon my head as snow?  
Will you smile as fondly on me  
As in this, our summer-tide?  
Will you bless the God, my dearest,  
Who has left me by your side?

Will you kiss me then, I wonder,  
Just as fondly, love, as now?  
Will you smooth away the wrinkles  
Time has left upon my brow?  
Will your words be true and tender  
Then, as in our youth's bright prime?  
Will your dear heart beat as warmly  
In the coming winter-time?

Oh, I wonder—oh, I wonder—  
If your heart will aye be true,  
Thro' all danger, thro' all trouble,  
Loving on thro' woe and weal?  
Dear, I know your eyes are glowing  
With a love both fond and true,  
And the future, in my blindness,  
I must leave to faith and you!

EMILY H. DAVIDSON.

THE ORANGE-TREE.—The orange is the longest-lived fruit-tree known. It is reputed to have attained the age of three hundred years, and been known to flourish and bear fruit for more than a hundred years. No fruit-tree will sustain itself and produce fruit so well under neglect and rough treatment. It begins to bear about the third year after budding, and by the fifth year produces an abundant crop, though the yield is gradually increased by age and favourable circumstances. The early growth of the orange is rapid, and by its tenth year it has grown more than it will in the next fifty, so far as its breadth and height are concerned; but it is age multiplies its fruit-stems.

An eccentric barber opened a shop under the walls of the King's Bench Prison. Two windows being broken when he entered it, he mended them with paper, on which appeared "Shave for a penny," with the usual invitations to customers, and over the door were scrawled these lines: "He lives Jemmy Wright. Shaves as well as any man in England—almost—not quite." Foote, the great actor (who loved everything eccentric), saw these inscriptions, and hoping to extract some fun from the author, whom he justly considered to be an odd character, he pulled off his hat, and thrusting his head through a paper pane into the shop, called out, "Is Jemmy Wright at home?" The barber immediately forced his head through another pane into the street, and replied, "No, sir; he has just popped out." Foote laughed heartily, and gave the man a guinea.

[Complete in this Number.]

## GRACE RUSSELL'S STORY.

### CHAPTER I.

"'Ne'er break yer heart for a rebute,

But think upon it still, jo;  
Then gin the lassie winna do 't,  
Ye'll fin' another will, jo 't."

So sings, in a pleasant, cultivated tenor voice, a young man, riding slowly homewards through the quiet lanes of one of the prettiest villages in the South of England. He is a fine, handsome, stalwart young Englishman, with frank, smiling blue eyes, crisply-curling yellow hair, and a long golden moustache shading his well-formed mouth. His is a face which almost irresistibly attracts confidence and trust—there is something so honest and kindly about it, so sympathetic, and yet so strong; while the rather proud and determined expression of his mouth is tempered by the smile in the blue eyes.

He is riding slowly, for his mare, a thoroughbred hunter of great beauty, is tired, after a hard run across country, and Hilton Maynard is too considerate to press her on now, although he is fully three miles from his place—the Hall (for he is the squire of the pretty Somersetshire village of Cotsford), and he is anxious to get home.

It is getting late; the short wintry dusk will soon have covered the face of the earth, and the young squire has a dinner-party that evening, and has promised to have half-an-hour's chat with his lawyer before dinner, so that he has not much time to spare. He does not hurry his steed, however; now and then between the verses of the quaint old Scotch ballad with which he is beguiling his way, he gives her a gentle word of encouragement, and the mare turns her graceful head towards him as if she understands and appreciates the kindness.

Hilton Maynard is not thinking of any private and particular "rebute" as he sings, for he has never been sufficiently in love to put his fate "to the touch," and if he ever does so he need have little fear of a rebuff, for Squire Maynard is far too eligible a *parti* to fear a refusal in these days of non-marrying men and superfluous damsels. He is something of a flirt—not very much perhaps, for he does not care exceedingly for ladies' society; still, he is a favourite with the fair sex, and makes himself sufficiently agreeable to them to justify their partiality for him.

He rides on slowly down the sheltered lane, and turns from it into the Cotsford high road, but he has not proceeded many yards when he sees something in front of him which makes him quicken his pace: two ruffianly-looking men struggling with a woman, whose faint, exhausted cries for assistance are drowned by the loud, rough tones of her assailants, who are too absorbed to see the squire's approach; and it is only when his voice falls on their ears that the tramps loose their hold on the delicate wrists of the poor girl they are attempting to rob, and make off, rapidly leaping the hedge by the roadside, and immediately disappearing from view. For a moment Hilton is tempted to follow them; but, glancing at the young girl, he sees that she is urgently in need of his assistance, for she has fallen on the green sward by the roadside in a dead faint.

Uttering a little exclamation of alarm, the squire jumps off his horse and hastens to the side of the still, motionless form, and as he bends over her, his heart almost stands still with a nameless dread. Can she be dead? She looks terribly like it; her face is white as marble as it lies against the grass, her eyes are closed; and as Mr. Maynard gently raises her head it falls back upon his arm with a complete helplessness which is awful to the young squire, who has had no sisters to accustom him to the nervous attacks of a delicate woman.

For a moment he looks down at the fair, still face, then he glances helplessly down the high road. There is no one in sight; no living thing but his mare, who is standing quietly looking at her master's proceedings with her beautiful grave eyes.

"What in the world am I to do?" Hilton Maynard ejaculates, despairingly. "I cannot leave her here while I ride on for assistance, and upon my word I have not the least notion what to do. Poor child, what a charming face!" he adds, his blue eyes dwelling compassionately on the fair, pale countenance.

Then a sudden happy thought flashes across him, and he remembers the sherry-flask which is in his pocket. He puts the pretty head on the turf again.

"I wonder if there is any left!" he says, as he takes out the flask. "Lady Alice's last draught was a heavy one. Yes, thank goodness! there is a little!"

Now, whether sherry be a good restorative for a fainting damsel or not is no special business of ours; the few drops of wine which Hilton Maynard's trembling hands forced down her throat acts like magic upon the unconscious girl. A heavy, struggling sigh parts her lips, a little shiver runs through her, then a pair of large, wondering eyes open, and go straight to the anxious face of the young man who is bending over her.

The squire draws a long breath of relief.

"You are better," he says, gently; and the young lady struggles into a sitting posture, and looks rather vacantly from his face to the quiet brow of the mare, then down the road. As she does so she remembers all, and with a little terrified shudder she shrank nearer to Hilton.

"They are gone?" she says, faintly.

"Oh, yes!" he answers, cheerily. "They decamped immediately. I am afraid you were very much startled. They did not hurt you?" he adds, anxiously, the thought striking him for the first time with a swift, sharp anxiety.

"Oh, no, they did not hurt me! It was very foolish to be so terrified. I have given you a great deal of trouble, I fear."

Her tones are low and very sweet; and Hilton, as he helps her to her feet, feels anything but angry with the chance which had made him pass that way, and so permitted him to be of use to such a charming creature.

"You must forgive me," she adds, tremulously. "I have been ill, or I should not have been so foolish as to treat you to a fainting-fit."

"I think it was the most natural thing to do under the circumstances," he answers, cheerily. "You are quite sure you feel better? Yes? That is well. Now tell me where you live, and let me see—which will be the best way to get you home?"

"There is only one way," she says, with a slight smile. "I must walk. I live at Cotsford."

"At Cotsford?" he repeats, in some surprise. "You must be a new-comer, then, as I have not had the pleasure of meeting you."

"I have lived there some weeks," she replies. "I have taken the rectory cottage for a few months."

"The rectory cottage! Indeed! Will you allow me to waive ceremony," he says, with a graceful courtesy and deference which it is pleasant to see nowadays, "and to introduce myself? My name is Hilton Maynard."

"And mine is Russell," she replies, giving him her hand with a frank, graceful gesture. "I owe you many and sincere thanks for your kindness, Mr. Maynard. It was truly fortunate for me that you rode home this way."

"The good fortune is entirely on my side," he answers, smiling. "I am only too happy to have been of any use to you. But I must not keep you here," he adds, quickly. "You are very tired and cold, I fear, and we are quite three miles from Cotsford."

"Three miles!" she echoes, in a disappointed tone. "So much?"

"Quite three miles," he replies, decidedly. "It is quite impossible for you to walk that distance."

"I came much farther than I intended," she says, confusedly, for Hilton Maynard's blue eyes are fixed on her face, and there is a certain interrogation in their admiring glance. "Do not let me detain you, Mr. Maynard. I can walk back perfectly well."

"You will not get rid of me so easily," he answers, laughingly. "I do not mean to accept your dismissal, Miss Russell. Walk three miles—you!" he adds; "you are not fit to walk as many feet, and would probably faint away before you had got as many yards. Foolish child! as if I would let you walk home alone!"

Miss Russell makes no answer; but if the light were a little stronger, the squire would have seen how the colour mounted in the fair, pale cheek. But the dusky, wintry twilight is covering the high road, and soon it will be dark. Already the bay mare, who has moved towards the hedge, looks a rather shadowy object; and Hilton Maynard makes up his mind that what is to be done were well done quickly.

"I wish I had a carriage here," he says, in a regretful tone. "But as I have not, I must offer you the best substitute I have. You must ride Bess; she is very gentle, and I will take care of you."

There is the slightest *souffron* of tenderness in his voice; and as he speaks, a soft little whistle brings the obedient horse back to his side.

"Are you afraid? You need not be," he says





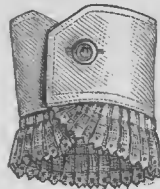
NO. 5.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 2.—MORNING-CAP.



NO. 1.—CUFF.



NO. 3.—CUFF.



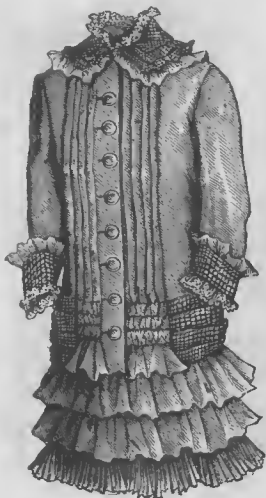
NO. 4.—MORNING-CAP.



NO. 6.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 7.—HAT.



NO 9.—FRONT OF NO. 5.



NO. 10.—AFTERNOON-DRESS.

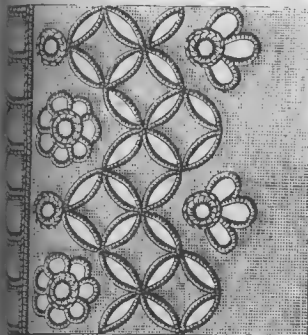
NO. 11.—WALKING-DRESS.



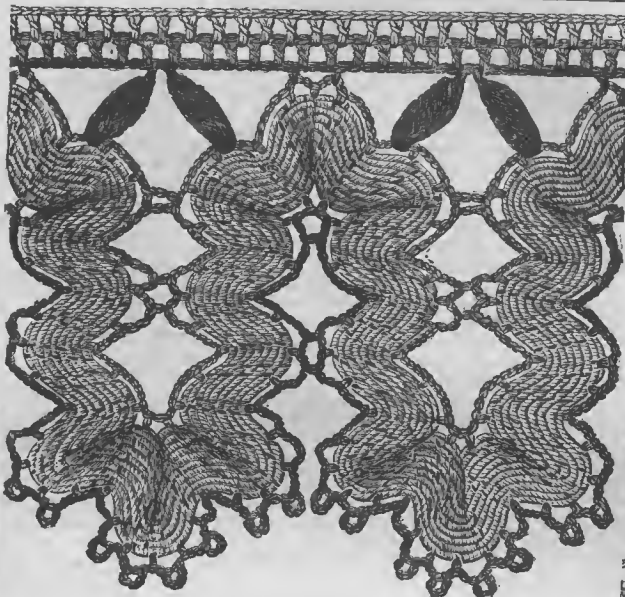
NO. 8.—WAISTCOAT FOR BOY FROM EIGHT TO TEN YEARS OF AGE.



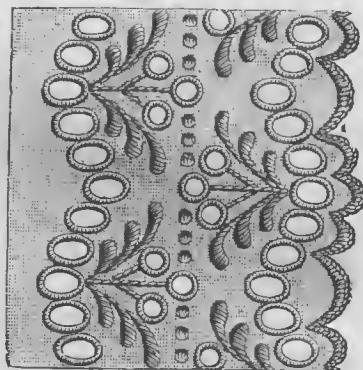
NO. 12.—BACK OF PALETOT (NO. 11.)



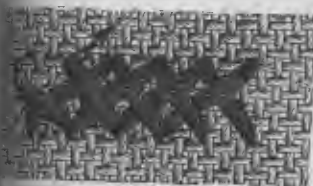
NO. 1.—TRIMMING: EMBROIDERY.



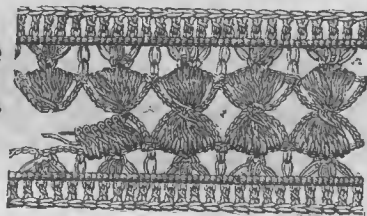
NO. 4.—TRIMMING: CROCHET AND WAVED BRAID.



NO. 2.—TRIMMING: EMBROIDERY.



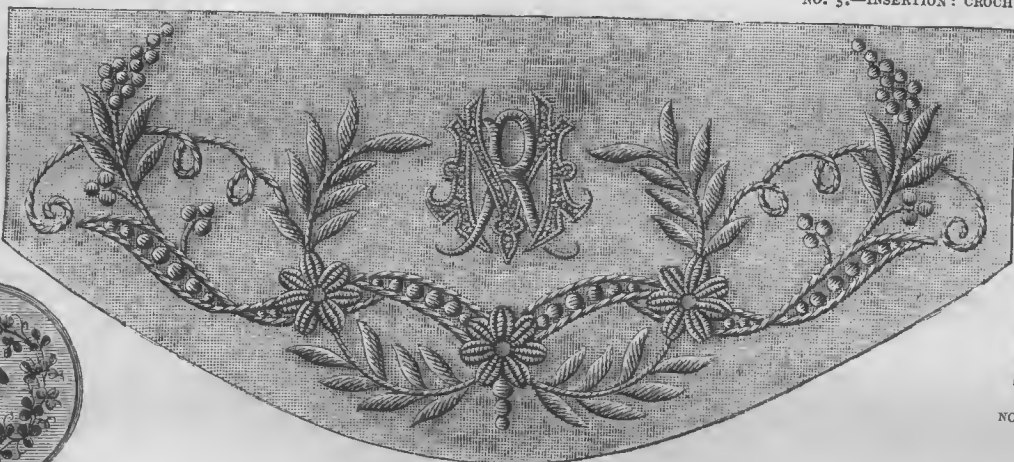
NO. 3.—DETAIL OF PLAIT-STITCH.



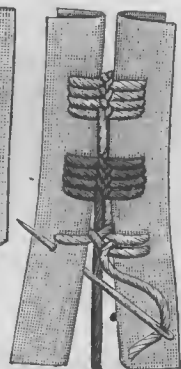
NO. 5.—INSERTION: CROCHET AND MIGNARDISE.



NO. 6.—SPRAY: EMBROIDERY.



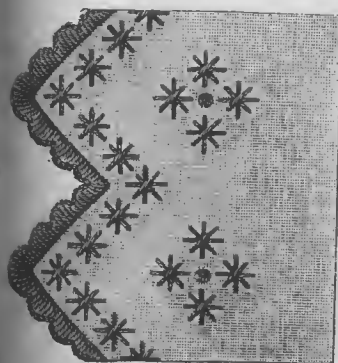
NO. 8.—EMBROIDERY AND MONOGRAM FOR FRONT OF CHEMISE.



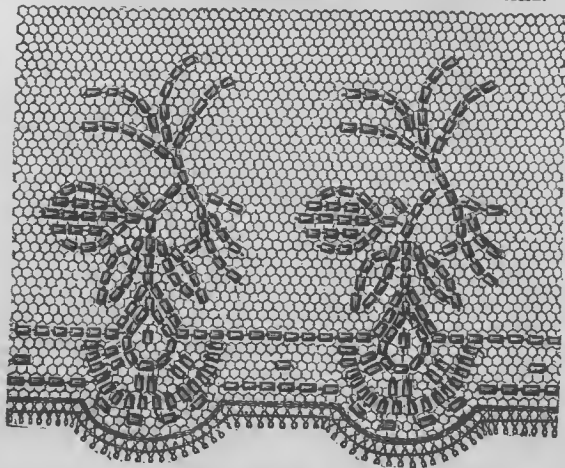
NO. 9.—JOINING-STITCH.



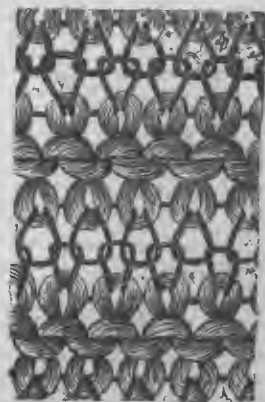
NO. 7.—BUTTON: ENAMELLED.



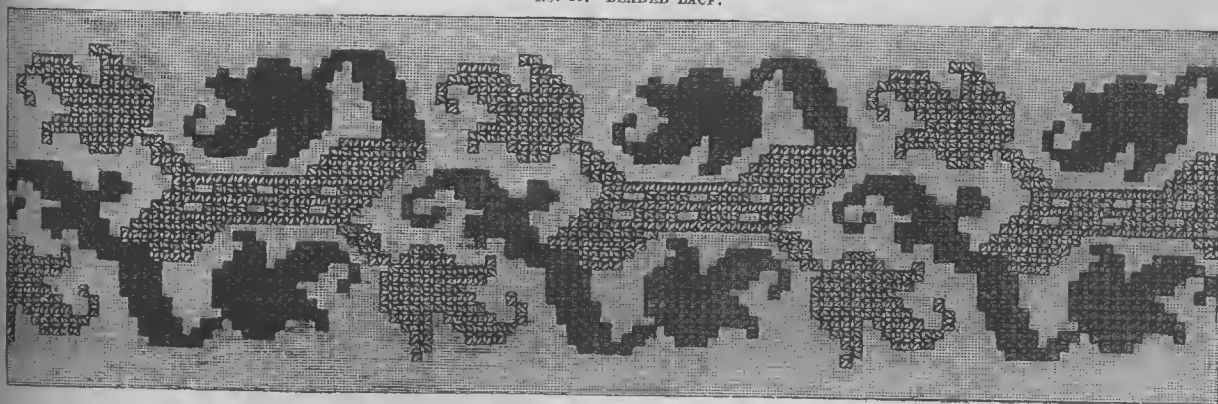
NO. 10.—EMBROIDERY FOR DRESSES, &C.



NO. 11.—BEADED LACE.



NO. 12.—KNITTING FOR CLOUDS, SHAWLS, &C.



NO. 13.—BORDER OR STRIPE: CROSS-STITCH.

## PARIS FASHIONS.

As already hinted, the fashionable material of the season *par excellence*, for the autumn and winter—that which is to be the *furureur*, and take the lead in everything—is French *moiré*. We are already beginning to see to what extent this new favourite of fashion is to be preferred before any other fabric.

Autumn bonnets are trimmed with *moiré* ribbon, and have wide strings of the same. In new models of bows and cravats *moiré* ribbons mingle with lace or velvet. Dainty glove-fitting bodices, to wear with separate skirts, are of dark-coloured *moiré*; and charming low corselets for evening wear, with lace and tulle chemisettes, are of light-tinted ditto. In fact, *moiré* is to be this winter what plush was last year. As for plush, it is very much *démodée*; and as it is not a durable material, dresses trimmed with it will mostly need retrimming, and will be trimmed this winter with *moiré*.

Flutings being very much out of fashion, will be exchanged for slightly-gathered flounces or plain bias-bands. *Moiré* will be used mostly in combination with plain velvet, plain silk, or fine woollen fabrics, such as Indian cashmere, beige, or veiling of a thicker description than that of the summer. Plain velvet is now making its reappearance, while figured or brocaded velvet is quite going out of fashion.

For the *demi-saison* very pretty ecarf mantelets of plain velvet are worn in dark shades of seal-brown, or myrtle-green, or in black. They are trimmed with chenille fringe or with black Spanish lace. Separate bodices are made not only of *moiré*, but of plain velvet and also of plain cloth. Dark green cloth is in immense favour this autumn, and is used also for out-of-door jackets and long redingotes. One of the favourite models of the season is the coachman's redingote—a long, semi-fitting garment, with three seams in the back. It is made of dark green or of putty-coloured cloth; also of the new chevrot cloths, in indistinct check patterns of dull mixed colours.

Checked and striped woollen fabrics, checked *serges*—notably with striped borders for trimmings—light flannels, French and American bunting, chevrot cloth, and limousine are the favourite materials for autumn costumes, which are invariably made with the short round skirt. This skirt is either pleated all the way up to the waist, or trimmed with flounces put on in wide flat pleats or hollow pleats divided by plain spaces. In the latter case, some semblance of a scarf-drapery is generally arranged over the upper part of the skirt and loosely tied behind.

Bodices are made up in a variety of ways. There is the basque-bodice, with rounded basque in front, and either a plain or plaited postilion behind; and there is also the peaked bodice, with flat paniers at the sides, and the round waist bodice, worn with a belt and shirred at the shoulders and at the waist.

Most sleeves are now made with small revers at the top matching the rest of the trimming. Sometimes the cuff is omitted, and the sleeve is made semi-short, and so tight that the long glove can be slipped over it.

Mantles of a dressy style are made either in the eaque shape or in the Mother Hubbard fashion, shirred across the shoulders and in the back. These shapes seem likely to prevail through the autumn for mantles of heavy silk and satin, while the redingote shape is preferred for cloth garments. The black satin pelisse, lined with bright-coloured satin and trimmed with black Spanish lace, forms a nice transition between the light summer mantle and the heavy fur cloak of the winter.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 616.

## No. 1.—CUFF.

The cuff is of Bretonne lace and insertion, and is intended to be worn outside the sleeve.

## No. 2.—MORNING-CAP.

The cap is of net and lace, ornamented with bows of shaded blue ribbon.

## No. 3.—CUFF.

The cuff is of linen, ornamented with a pleated frill of muslin embroidery.

## No. 4.—MORNING-CAP.

The cap is composed of ruby ribbon, ornamented with cream-coloured lace; bows and strings of ruby ribbon.

## Nos. 5 AND 9.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of light brown cashmere, with a scarf and collar of shaded blue and brown striped material. Mother Hubbard bonnet of brown cashmere, trimmed with kiltings; bows and strings of blue ribbon. The front of the dress is shown in No. 9 with checked instead of striped trimmings.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 6.—WALKING-DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of ash-gray beige, trimmed with unbleached thread lace and bows of ruby ribbon. Hat of the same material as the dress, embroidered with ruby silk, and trimmed with ribbon bows.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 7.—HAT.

The hat is of gray felt, trimmed with natural-coloured ostrich feathers and bow of brown ribbon.

## No. 8.—WAISTCOAT FOR BOY FROM EIGHT TO TEN YEARS OF AGE.

The waistcoat is suitable to be made of either tweed, melton, or velvet; it is fastened with bone buttons.—Price of pattern of waistcoat, made up, 12c.; flat, 10c.

## No. 9.—See No. 5.

## No. 10.—AFTERNOON-DRESS.

The dress is of olive cashmere, trimmed with kiltings of the same, and frills of coffee-coloured lace.—Price of pattern of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 50c.; flat, 25c.

## Nos. 11 AND 12.—WALKING-DRESS.

The dress is of black satin, trimmed with flounces and gaugings of the same and lace. Pailetot of black satin brocade; the sleeves are bound with plain satin, bows of *moiré* ribbon; the back of the pailetot is shown in No. 12. Bonnet of black beaded net, ornamented with unmounted tea-roses, and scarf of chenille-spotted gauze.—Price of pattern of pailetot, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of latter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 617.

## Nos. 1 AND 2.—TRIMMINGS: EMBROIDERY.

These designs are for trimming underlinen or children's dresses, and should be worked on embroidery muslin with cotton *à la croix*. The designs are worked in sewing-over, buttonhole, and satin stitches.

## No. 3.—PLAIT-STITCH.

This stitch is now much used, intermixed with cross and Italian stitches, for stripes, borders, &c. The design shows the mode of working more clearly than any explanation we can give.

## No. 4.—TRIMMING: CROCHET AND WAVED BRAID.

This trimming is suitable for ornamenting the ends of antimacassars. It is worked with white waved braid and scarlet and *écru* crochet cotton.

For the inside of scallop: Commence at the top with scarlet cotton, three doubles, each separated by three chain, into the braid (see design), six chain, one double into the braid, four chain, one double into the braid, four chain, one double into the braid, five chain, one double into the braid, three chain, one double into the braid in the depth of scallop, three chain, one double into the braid (see design), four chain, one double into the braid, four chain, one double into the braid, four chain, one double into the depth of scallop, three chain, one double into the braid (see design), four chain, one double into the top of next scallop, one chain, one double into the top of next scallop, four chain, one double into the side of same scallop, three chain, one double into the depth of scallop, three chain, one double into the side of next scallop, two chain, join with one single to the corresponding stitch on the other side of scallop, one chain, one double into

the braid, one chain, join to the corresponding stitch at the other side of scallop, two chain, one double into the braid, three chain, one double into the depth of scallop, four chain, one double into the braid (see design), three chain, one single into opposite chain, three chain, one double into the first of last three chain, one chain, one double into the braid, four chain, one double into the braid, three chain, one double into the depth of scallop, six chain. Repeat from the beginning of the row.

For the heading:—

1st Row: Three quadruple trebles under the three chain (see design), keep the top loop of each on the hook and draw through all together, three quadruple trebles worked in the same way under the three chain at the other side of scallop (see design), ten chain, one double under first three chain at the top of scallop, three chain, one double under next three chain, ten chain. Repeat from the beginning of the row.

2nd Row: One double separated by one chain into each alternate stitch of last row.

3rd Row: Like second row, but worked with *écru* cotton.

For the edge: Commence, as shown in the design, on the right-hand side; one double into a scallop of braid, one double into next scallop, four chain, one double into the same scallop, four chain, one double into the depth of scallop, four chain, one double into side of same scallop, five chain, one double into top of same scallop, five chain, one double into side of scallop, four chain, one double into depth of scallop, four chain, one double into braid, five chain, one double into braid, seven chain, one double into the third, one chain, one double into the braid, seven chain, one double into the third, two chain, one double into the braid, three chain, one double into the braid in the depth of scallop, three chain, one double into the braid (see design), \* seven chain, one double into the third, one chain, one double into the braid, repeat from \* three times more, four chain, one double into the braid between two scallops, three chain, one double into the braid, seven chain, one double into the third, two chain, one double into the braid, seven chain, one double into the third, three chain, one double into the braid, four chain, one double into the braid, three chain, one double into the braid; in the depth between two scallops, three chain, one double into the braid, five chain, one double into the braid, five chain, one double into the braid, five chain, one double into the braid, three chain, one double into the braid in the depth of scallop, four chain, one double into the braid, five chain, one double into the braid, one chain, one double into the top of next scallop of braid. Repeat from the beginning of the row, joining in three places as indicated in the design.

## No. 5.—INSERTION: CROCHE AND MIGNARDISE.

For the 1st Row: One double into a picot of mignardise, three chain, one double into two next picots together, one double into two next picots together, three chain. Repeat.

2nd Row: One double over the double worked into the single picot of last row, five chain, one double into each of the six next successive stitches; keep the top loop of each on the hook, and draw through altogether (see design,) five chain. Repeat from the beginning of the row.

Take another length of mignardise, and work two rows upon it as described for the first length, join to the clusters of trebles with one double, after having worked the corresponding cluster on second length.

For the edge: One treble into each picot on the other side of mignardise.

## No. 6.—SPRAY: EMBROIDERY.

The spray is worked in satin and cording-stitches; it is useful for dotting at distances on collars, cuffs, &c.

## No. 7.—ENAMELLED BUTTON.

These buttons are very fashionable on the casaquin-jackets, which are still much worn.

## No. 8.—EMBROIDERY AND MONOGRAM FOR FRONT OF CHEMISE.

The embroidery is intended to be worked on the fronts of chemises with cotton *à la croix* or washing embroidery silk; it is in satin and cording stitches. The monogram or initials must of course be prepared specially.

## No. 9.—JOINING-STITCH.

This design shows a method of joining stripes for antimacassars, &c.; the ends of the material are turned down, and a kind of close herring-bone-stitch is worked from side to side with wool or embroidery silk of two colours.



## No. 10.—TRIMMING: EMBROIDERY.

This trimming is now very much used for ornamenting dresses of cashmere or any plain woollen material. The embroidery is worked in long and buttonhole stitches with embroidery silk of a contrasting colour.

## No. 11.—BEADED LACE.

Beaded lace still continues a very fashionable trimming for bonnets, dresses, &c., but as it is very expensive, ladies who have time at their disposal may be glad to make it for themselves. A tracing of the design must be made upon paper or transparent linen and the net tacked over it; the pattern is then to be outlined with beads sewn on with silk; the lace is finished with a fine pearl edge.

## No. 12.—KNITTED DESIGN FOR SHAWLS.

**MATERIALS REQUIRED:** Double Berlin and Andalusian wool, and two knitting-pins, No. 8 (Walker's gauge).

Cast on the number of stitches required with double Berlin wool; knit two plain rows, then knit two plain rows with Andalusian wool of a contrasting colour; the two stripes are repeated alternately throughout.

## No. 13.—BORDER: CROSS-STITCH.

This border is suitable to be worked on antimacassars, table-covers, &c., with silk or ingrain cotton of two colours. The detail of the stitches used will be found on page 553 (No. 903).

## WE WOULD STREW THY PATH WITH ROSES.

We would strew thy path with roses,

Could we order all thy way;

We would spread their sweetest fragrance

Wheresoe'er thy feet should stray.

Every joy should be about thee,

Every sorrow hide its head;

Only through the pleasant pastures

Should thy wandering feet be led.

Every heart should yield thee kindness,

Every tongue should speak thy praise,

Every friendship should be faithful,

Lit with sunshine all thy days.

And, moreover, we would bless thee,

Far beyond what earth can know;

And enrich thee with the gladness

Mortals never can bestow.

We would take the morning brightness

And the noonday's golden sheen,

To anoint thee with their beauty,

To reveal thee as our queen.

We would search the fields of glory

Where the sun is sinking down,

And their fairest hues entwining,

Should provide thee with a crown.

Every star of purest lustre

Should adorn it with its ray,

And should light up every shadow

Round about thine earthly way.

Thus should evil flee before thee,

Every good about thee shine,

Till thou, leaving earthly gladness,

Shouldst partake of the divine!

W. MAURICE ADAMS.

WHEN Macready opened in "Lear" at the Nottingham Theatre, the "property man" received his plot for the play in the usual manner, a map being required among the many articles—a map for Lear to divide his kingdom. The "property man," being illiterate, read "mop" for "map." At night the tragedy commenced. Macready, in full state on his throne, called for his map; supernumerary "noble," kneeling, presented to the aged king a white curly mop. The astounded actor at once rushed off the stage, dragging the unfortunate nobleman and his mop with him, actors and audience roaring with delight.

The late Professor Duncan, of St. Andrew's, was, prior to his appointment to his chair, rector of an academy in Forfarshire, and ventured to make proposals to a lady. They were walking together, and the important question was put without preliminary sentiment or note of warning. Of course the lady replied by a gentle "No!" The subject was immediately dropped; but the parties soon met again. "Do you remember," at length said the lady, "a question you put to me when we last met?" The professor said that he remembered. "And do you remember my answer, Mr. Duncan?"—"Oh! yes," said the professor.—"Well, Mr. Duncan," proceeded the lady, "I have been led, on consideration, to change my mind."—"And so have I," drily responded the professor.

## THE HOME.

## COOKERY.

**MOCK TURTLE SOUP.**—Get half a calf's head with the skin on, neatly scalded, and 1 lb. dairy-fed pickled pork, rather fat; let the head be well soaked and cleaned, and the salt washed from the pork; put both into the stewpan, with one good-size onion, a small head of celery (both cut in pieces), a few sweet herbs, and a little mace and pepper; cover the whole with about four quarts of water, and let it boil gently till the meat is tender; then take out the head and the pork, separate the meat from the bones, return the bones into the soup, let them boil two or three hours, and then pour it into a pan to cool; cut the meat into small square pieces, and prepare a few egg-balls and forcemeat-balls; take the fat off the soup, and then return it to the stewpan, and when quite hot, strain it through a sieve; then put in as many pieces of calf's head as you think proper, and about half the pieces of pork, which will form a substitute for the fat of the turtle, at the same time it will improve the flavour of the soup; put in also the forcemeat and egg-balls, adding a small portion of cayenne pepper and the juice of half a lemon; let the whole boil for a short time, and it will be fit for use. If you wish to brown the above, put a little of the fat into the frying-pan, dredge it with flour, fry it brown, stirring it to avoid burning; then return it to the soup, and stir it well in.

**FRIED OYSTERS.**—Use for frying the largest and best oysters you can get. Take them from the liquor, lay them in rows upon a clean cloth and press another lightly upon them to absorb the moisture; have ready some beaten eggs and some bread-crumbs. Heat enough butter in the pan to cover the oysters. Dip each one in the egg first, then into the crumbs, rolling it over, that it may be completely covered. Drop them into the frying-pan and fry quickly to a light brown. Do not let them remain in the pan an instant after they are done. Serve dry, on a hot dish.

**TRIPE SAUTE A LA BORDELAISE.**—Take 2 lb. tripe, and lay in salt and water overnight; cut into strips about as long as the forefinger and about as wide; put into a stewpan one tablespoonful of butter or clarified dripping, or better, two tablespoonfuls of salad oil, with half a tablespoonful of chopped parsley and half a chopped onion; when the butter, dripping, or oil are very hot, put in the tripe, and cook until brown; salt and pepper to suit taste. There is sometimes a prejudice against tripe; but doctors very often find that delicate people can digest tripe when nothing else can be digested.

**SCOTCH WOODCOCK.**—Break two or three eggs into a saucepan; mix well, with a little salt and cayenne and a good gravy-spoonful of milk or cream; cook it gently over the fire, and, as it warms, put in a lump of butter as big as a small egg; stir well from the bottom, as the mixture clots. Have ready two slices of toast, slightly buttered on both sides; put between them about three anchovies washed, scraped, and chopped; pour on the top the mixture from the saucepan, and serve very hot.

## GRAINS OF GOLD.

If a man cannot find case within himself, it is to little purpose to seek it anywhere else.

REAL sorrow is almost as difficult to discover as real poverty. An instinctive delicacy hides the rags of the one and the wounds of the other.

Good temper, like a sunny day, sheds a brightness over everything. It is the sweetener of toil and the soother of disquietude.

ONE of the most fatal temptations to the weak is a slight deviation from the truth for the sake of apparent good.

THE mind has a certain vegetative power which cannot be wholly idle. If it is not laid out and cultivated into a beautiful garden it will of itself shoot up weeds or flowers.

ACTION is, after all, the main business of our lives—we are to work "while it is called day;" and thought is worth nothing unless it lead to and embody itself in practice.

No man who has reached the age of threescore years and ten would, upon reflection, be willing to rub out from his experience in life the sorrows which have softened his character, or the mistakes which have taught him wisdom.

[Complete in this Number.]

## THE EMPTY HOUSE.

## CHAPTER I.

"If ever a house had a weird and ghostly look, that is the identical habitation!" said Erna Neville. "I never saw a place, nor even the picture of a place, that so completely realized my ideal of a haunted manse! I could write a story about that house, mother."

"There should be a murder in it!" said Viva, a lively black-eyed damsel of some seventeen summers.

"A murder, and after that a ghost to walk in white all through those lonely chambers, with the windows looking miles away over the moors. A bride should have been thrown out of one of the topmost rooms by her jealous husband; and her shrieks as she fell, and her dying moans, should ring out over the fells and moors, and echo through the fir-woods at the edge of the park every night when the clock strikes twelve!"

"You could write a splendid story about it, Erna, I know—so could I, indeed, if I liked, only I hate the trouble—otherwise I am quite positive I could make my fortune by writing three-volume novels—I have such splendid, brilliant, magnificent ideas!"

"But," said Erna, with a mischievous twinkle in her bright gray eyes, "if you did not mind the trouble, you could make a splendid fortune at anything, you know! You could compose an opera that would take the world by storm; you could paint a picture that would make Gustave Doré, and Lefebvre, and Rosa Bonheur—not to speak of our own Millais and Leighton—hide their diminished heads; and if you chose to go upon the stage, where would Sarah Bernhardt be, I wonder? Ah! it is not given to many girls to possess a universal genius for a sister as I do!"

"You are a nasty, satirical creature!" said Viva, pleasantly, "and you can't imagine how much I hate you—all that!" and she spread out her slender arms to indicate immense space; "but tell us all about the house, and what you saw, and what you heard, like a dear old disagreeable thing as you are!"

"Well," said Erna, "it's quite a tale, and you must all listen to me with the greatest attention, when once I begin to relate it; and if anybody laughs, they must pay a forfeit. Do you all promise?"

"All!" answered a gay chorus of sweet young voices.

It was Christmas-time—that is to say, it was within three days of the great English festival. Mr. and Mrs. Neville had invited two nieces and a nephew to spend the festive season with their two daughters. Their two sons Henry and Edward were coming home also—the one from London, where he was reading for the bar in chambers; the other from Edinburgh, where he was articled to a lawyer. Mr. Neville himself was a country solicitor in excellent practice, agent to several great landowners, and altogether a very prosperous man, who was reported to be making a rapid fortune. The Nevilles dwelt in a fine, stately, old-fashioned house in the High Street of an ancient town in the far north, that we will call St. Jude's. The Misses Neville were pretty girls—lively, good-tempered, accomplished, for they both sang and played well, and Erna painted beautifully. They had a liberal allowance of pocket-money. Whenever they wanted pretty new dresses they had only to tell their mother, and immediately the carriage was ordered and the young ladies were driven to Daventree and Spencer's, the first drapers in St. Jude's, where they were allowed to order whatever took their fancy regardless of cost. They were the best-tempered, merriest girls in St. Jude's; their mother gave the gayest Christmas parties; their father the best-appointed dinners within a radius of five miles. There was not a more popular family than the Nevilles in the whole of Moorshire.

When our story opens Mrs. Neville, her two daughters, her two nieces, and her nephew Alfred—a candidate for priest's orders, very poor, very clever, and very much in love with the sprightly Viva—were all assembled in the drawing-room, an apartment replete with every comfort, though the furniture was more than twenty years old. The rich blue satin couches and chairs were faded, but covered with a bright chintz; the seats were all soft and springy. The carpet was so thick that one's feet sank into it. There were mirrors, and little quaint cabinets, and inlaid tables loaded with beautiful old china ornaments. An enormous fire burned in the wide grate. The girls all lounged about on the low, luxurious chairs, in attitudes expressive of a delicious sense of



NO. 1.—SLEEVE.



NO. 2.—BONNET.



NO. 3.—BONNET.



NO. 4.—SLEEVE.

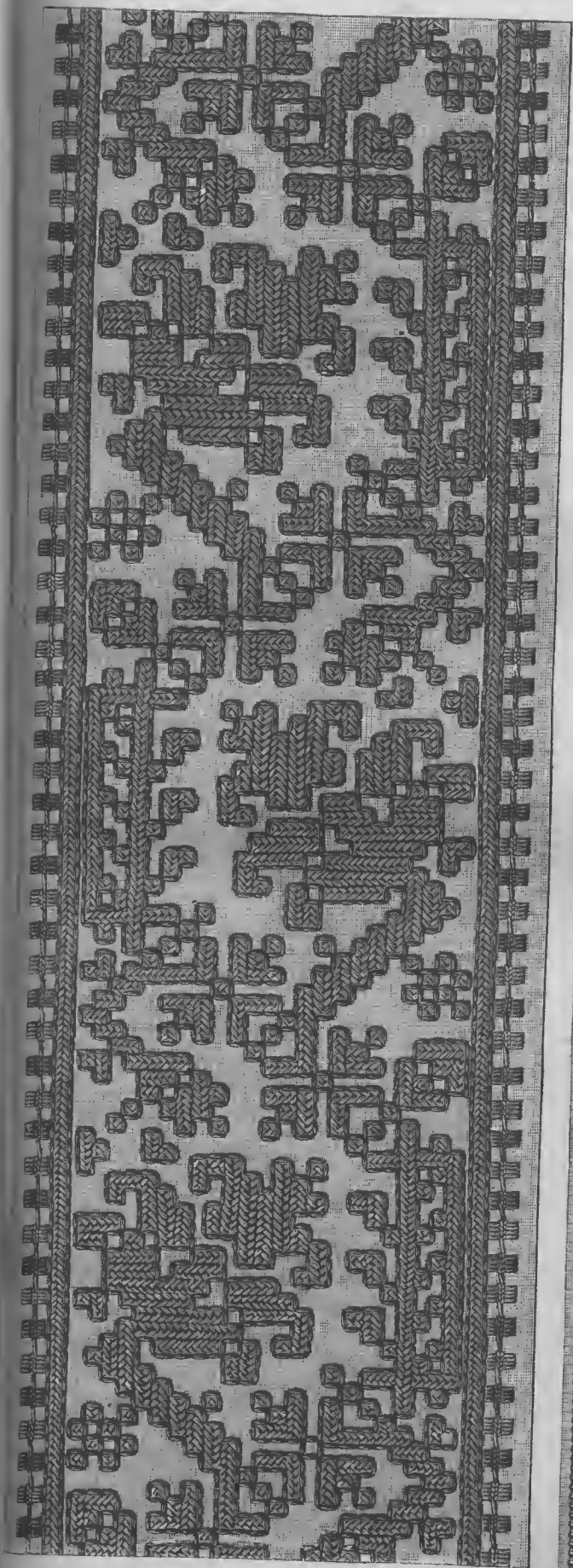


NO. 5.—WALKING-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

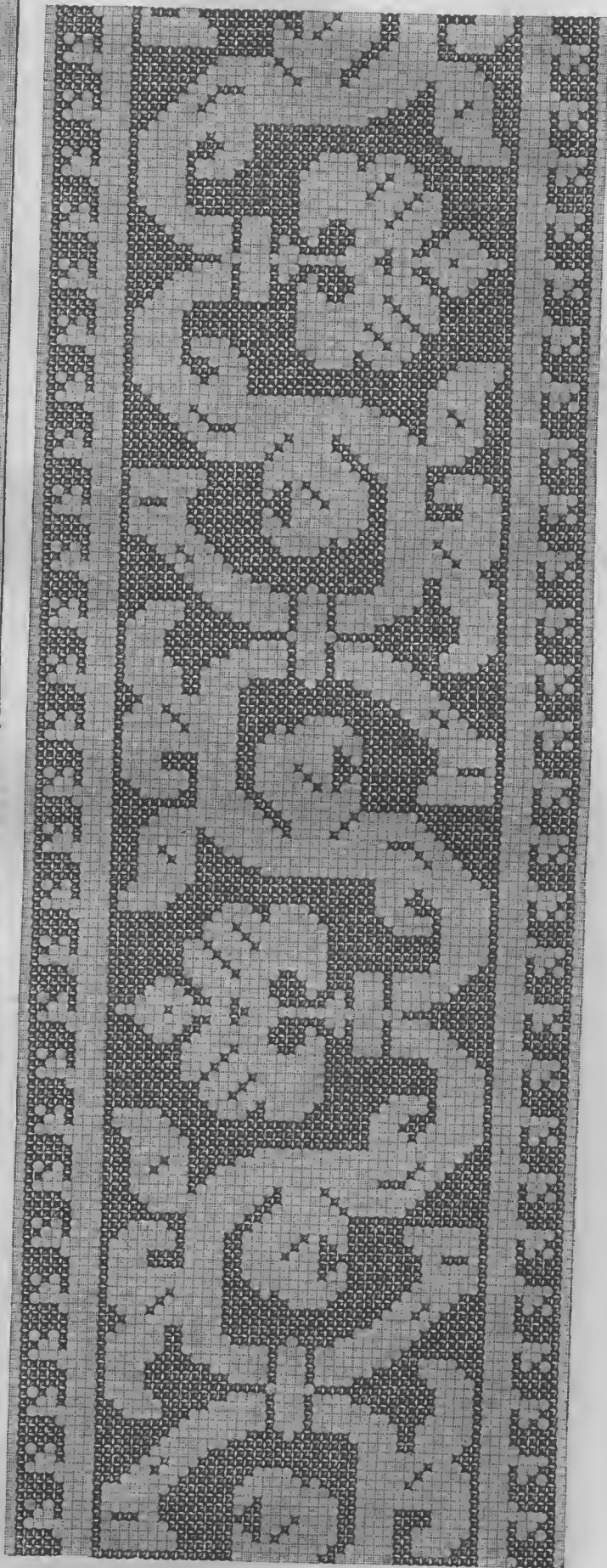
NO. 6.—WALKING-DRESS FOR LITTLE GIRL OF THREE OR FOUR YEARS OF AGE.

NO. 7.—WALKING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.





NO. 1.—BORDER: PLAIT-STITCH.



NO. 2.—BORDER: CROSS-STITCH.



## SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

## No. 22 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress of lie-de-vin cashmere, with scarf drapery of lie-de-vin and white-striped fancy woollen material. Chip hat of the same colour as the dress, trimmed with a striped foulard scarf and white lace.—Price of patterns of complete dress, trimmed, \$1.20. Jacket-bodice, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of ruby cashmere, with alternate kiltings, and gathered waistcoat of black surah. Black chip hat, trimmed with a ruby ostrich feather.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Walking-dress for Little Girl from Five to Seven Years of Age.—The dress is of blue cashmere, with spaced kilting; shoulder-cape and cuffs of broché. White felt hat, trimmed with ostrich feathers and bound with blue velvet.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Walking-dress of bronze-green cashmere, with scarf drapery and pointed plastron of floriated woollen broché; the scarf is draped under a gilt buckle. White felt bennet, trimmed with bronze velvet, orange and red feathers.—Price of patterns of complete dress, trimmed, \$1.20; flat, 40c.

**FIFTH FIGURE.**—Walking-dress of golden-brown velvet, with panels of white and brown broché; Mother Hubbard mantle of black satin duchene, trimmed with silk embroidery and fringe. Black satin hat, trimmed with lace and golden-brown feathers.—Price of pattern of Mother Hubbard mantle, trimmed, 60c.; made up, 40c.; flat, 25c.

**SIXTH FIGURE.**—Afternoon-dress of heliotrope cashmere; the sides of the train, the cuffs, and collar are of broché trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Dinner or Reception Dress of gold and lapis-blue satin; the tunic is black Spanish lace, draped under bows of blue ribbon; the skirt, bodice, and sleeves are also trimmed with lace.—Price of patterns of complete dress, trimmed, \$1.80. Pointed bodice, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Dinner-dress.—The skirt is of gray foulard, trimmed with gray and white silk embroidery; polonaise of light bronze watered velvet; the lower part of the sleeves and the gauged chemisette are of white lisse.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

**NINTH FIGURE.**—Walking-dress for Little Girl from Four to Six Years of Age.—The dress is of mauve cashmere, with scarf of floriated foulard; Mother Hubbard pelerine, trimmed with lace. White felt hat, bound with mauve velvet and trimmed with a scarf of foulard.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TENTH FIGURE.**—Walking-dress of fawn-coloured cashmere, with scarves and gauged bodice trimming of red and fawn broché; chemisette of pleated lisse. Fawn-coloured chip hat, lined and trimmed with red satin and white lace.—Price of patterns of complete dress, trimmed, \$1.20. Jacket-bodice, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Dinner-dress.—Kilted skirt of black satin; trained tunic and jacket-bodice of ruby brocade, trimmed with white embroidered lisse.—Price of patterns of complete dress, trimmed, \$1.60. Trained tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Dinner-dress of blue moiré; panels of white satin embroidered with blue; ruffles of embroidered lisse.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Reception-dress of dark heliotrope satin, with train paniers, revers, and cuffs of floriated brocade with a white ground, trimmed with white silk embroidery.—Price of patterns of complete dress, trimmed, \$1.60. Trained tunic, trimmed, 60c.; flat, 25c. Jacket-bodice, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Walking-dress of dark brown velvet; mantle of black sicilienne, trimmed with pleated lace and bows of moiré ribbon. Black chip hat, trimmed with ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; made up, 40c.; flat, 25c.

**FIFTEENTH FIGURE.**—Home-dress of lapis-blue

cashmere, with tunic of red and blue broché.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Walking-dress for Little Girl from Eight to Ten Years of Age.—The dress is of dark ruby velvet, with tunic, collar, and cuffs of gray cashmere. Ruby velvet hat, trimmed with a gray ostrich feather.—Price of patterns of complete dress, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Walking-dress for Little Girl from Seven to Nine Years of Age.—The skirt is of blue cashmere; the long jacket is of broché, with revers, pleated stomacher, and cuffs of satin. White felt bonnet, trimmed with blue ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Walking-dress of navy-blue serge; mantle of black sicilienne, trimmed with kiltings of the same, silk embroidery, and passementerie. Blue velvet bonnet, lined with mastic-coloured satin and trimmed with a mastic ostrich feather.—Price of pattern of mantle, trimmed, 60c.; made up, 40c.; flat, 25c.

**NINETEENTH FIGURE.**—Walking-dress of smoke-green cashmere, with drapery of broché of the same colour. Paletot of biscuit-coloured cloth, with deep binding, cuffs, and gauged pelerine of brown velvet. Brown felt hat, trimmed with a smoke-green ostrich feather.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

**TWENTIETH FIGURE.**—Walking-dress of golden-brown cashmere. Mantle of black satin duchene, trimmed with silk embroidery and brandebourgs of silk cord. Brown chip hat, trimmed with gray ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET.

## DESIGNS FOR FOOTSTOOL AND DRAPE FOR MANTELPiece BRACKET, &amp;c., IN BERLIN WORK.

The footstool is designed to be worked out on canvas twelve stitches to the inch; it is worked in ordinary cross-stitch; silk may be employed for the lightest shades. Footstool mounts are very inexpensive, and a nicely-worked stool always sells well at bazaars, and is besides a very nice little present to make at Christmas-time; we have so many inquiries a little later in the year on the subject of presents, that we suggest this for the convenience of many readers.

The drape may be worked on canvas, or on cloth, Roman satin, &c. Cross-stitch is at present very favourite and fashionable work, and quite easy on any material if canvas is placed over the material and the two are worked through; when the work is finished the threads of the canvas are drawn out. Filoselle is generally used for this work, which is called by most persons Russian embroidery. The drape will serve for mantelpieces, brackets, work or paper basket ornamentation. A special make of canvas should be used for work where the threads are to be drawn.

## THE GIGANTIC SUPPLEMENT

COMPRISES

All the Latest Paris Autumn Fashions; Full-size Patterns for Cutting-out a Coat for Lady; also Designs in Embroidery, &c. &c.

## PARIS FASHIONS.

A FEW dresses destined for a trousseau will give an idea of what is being composed just now in the way of elegant toilets.

Bride's dress of white satin, with long square train, edged with a light fringe of orange-blossoms, lost in a ruche of white tulle; high bodice, open in front, over a close chemisette of puffed tulle, fastened at the throat with a bouquet of orange-flowers; light paniers over the hips; plain sleeves. It has been rumoured that new sleeves have puffings at the shoulder and elbow. This fashion may perhaps be introduced for the winter, but at present it is far from being generally adopted, although a few sleeves are made thus. Real taste consists in following fashion, not blindly, but so as to adapt it to one's age, figure, and position in society; but one should as much avoid being too much in advance of fashion as being too much behindhand with it. But to return to our trousseau. A dress for soirées and dinner-parties is of pale, soft blue satin, with a long train—the train is still indispensable for toilets of ceremony. This train is plain, with a skirt-front trimmed with flounces of crêpe lisse exquisitely embroidered; similar embroidery patterns ornament the half-open bodice.

A pretty walking-dress is of bottle-green

merveilleux satin, trimmed with flutings and puffings, but put on in moderation; a semi-train arranged in full pleats can be added on at pleasure by an ingenious contrivance, making it much more dressy.

A very coquettish short costume is of lapis-blue merveilleux satin, draped and trimmed with scarfs of brocade silk of the same colour. The standard travelling-dress is of course absolutely simple, but of perfect cut and make, entirely of plain limousine of some indistinct tint—dust-gray, or something of that kind—trimmed with striped limousine to correspond. The small pelerine to match, shirred in at the neck, is the indispensable adjunct of this style of toilet.

A mantle of mixed style, very convenient for travelling, is a sort of semi-fitting paletot, fastened all the way down with buttons, finished with a long pointed hood, edged with silk cord, and falling down over the puff at the edge of the back. This serves as a mantle, and if worn over a short plain skirt with a fluting round the bottom, it forms a very useful costume for the morning, for excursions, or simply for home. The one I saw was of English twilled alpaca—a very lustrous kind of material, soft and light, dark, mastic-coloured, extremely convenient either as a mantle, *cache-poussière*, or morning-dress. With travelling-dresses ladies wear the toque of black straw, trimmed with feathers; or else, if this is not becoming, the felt hat, turned up on one side, trimmed with clusters of feathers. The toque is perhaps more useful; but there are heads and figures which it does not suit at all. Borders of the tips of smooth feathers are very fashionable for trimming hats. The feathers of pheasants, peacocks, guineafowls, and such like, are those most used for this purpose. The head of the bird is often added on at the side.

Dressy toilets are made of watered silk; nor is silk alone watered—velvet, plush, and satin are now seen in the same style, and very prettily combined with plain fabrics of corresponding colour.

A nice autumn toilet is of light chevrot cloth, in an almost imperceptible check pattern of double tints with streaks of faint red. In front the skirt is trimmed with three flounces with shirred heading. A double scarf is crossed over the skirt and forms the tunic; the long-waisted bodice, with basques shorter than the hips, is ornamented with draperies shirred at the shoulder and waist-line. Long tight sleeves, finished by a shirred facing. Shirred collar to match round the neck.

Semi-fitting paletots of dark plain cloth, more especially of a dark green tint, are already very fashionable for the *demi-saison*; they have no trimming besides large fancy buttons.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 632.

## No. 1.—DRESS-SLEEVE.

This sleeve is suitable for a dinner or reception-dress; the foundation is of a striped material; the cuff, which turns up, is of satin the colour of one of the stripes, bound with satin of the colour of the other stripe. The beuillonné is of net, and the ruffle of lace.—Price of pattern of sleeve, trimmed, 25c.

## No. 2.—BONNET.

The crown and lining are of coffee-brown plush; the border is of fancy tuscan; damask rose-buds and foliage ornament the back and side of the bonnet.

## No. 3.—BONNET OF BRONZE CHIP.

The bonnet is lined and trimmed with bronze-coloured satin and a bouquet of bronze and yellow pansies.

## No. 4.—DRESS-SLEEVE.

The sleeve is of cashmere; the gauged trimming is of satin of the same colour; ruffle of lace.—Price of pattern of sleeve, trimmed, 25c.

## No. 5.—WALKING-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of myrtle-green Indian cashmere, trimmed with flounces of the same; cuffs and revers of velvet; snail of satin ribbon. Black straw hat, trimmed with green velvet and plume.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

## No. 6.—WALKING-DRESS FOR LITTLE GIRL OF THREE OR FOUR YEARS OF AGE.

The dress is of fawn-coloured cashmere, trimmed with crosswise bands and cuffs of striped velvet. The front of the dress is composed of alternate frillings of cashmere embroidered with silk of the same colour and kiltings. Fawn-

coloured felt hat, trimmed with striped velvet.  
—Price of pattern of dress, trimmed, 60c.; flat, 25c.

#### NO. 7.—WALKING-DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of ruby-coloured cashmere, trimmed with flounces of the same and white guipure netting; cuffs, pelerino, and sash of embossed velvet to match the dress; the ends of the sash are trimmed with fringe. Buckle and buttons of oxidized metal. Straw bonnet, trimmed with lace and ruby moiré ribbon.—Price of patterns of complete dress, trimmed, 80c.; flat, 30c. Pelerino, made up, 25c.; flat, 12c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

#### DESCRIPTION OF

FANCY-WORK ENGRAVINGS, Page 633.

#### NO. 1.—BORDER: PLAIT-STITCH.

This border is suitable for ornamenting various articles; it may be worked on the ends of antimacassars, towels, &c., or may be used as a border for table-covers, curtains, &c.; the detail of the plait-stitch is shown in Illustration 3, Fancy-work page (No. 907); the pattern is outlined with Italian-stitch. The joining-stitch shown in Illustration 10 (No. 907) may be used to join the stripe to the foundation if worked separately, or it may be worked upon the material if no joining is required. When the design is used as a border for curtains or table-covers, it is generally worked separately, as ladies find it more convenient than having to hold a heavy piece of material in the hands. Crewel, ingrain cotton, or embroidery silk may be used for the embroidery, whichever is most suited to the material to be worked upon. When the threads of the material cannot be easily counted, canvas should be tacked over it, and the threads drawn away when the work is finished.

#### NO. 2.—BORDER: CROSS-STITCH.

This border is worked entirely in cross-stitch; it is suitable for the same purposes as described for No. 1, and may be worked with the same materials.

#### "THERE'S LIGHT BEYOND."

"When in Madeira," writes a traveller, "I set off one morning to reach the summit of a mountain, to gaze upon the distant scene and enjoy the balmy air. I had a guide with me, and we had with difficulty ascended some two thousand feet, when a thick mist was seen descending upon us, quite obscuring the whole face of the heavens. I thought I had no hope left but at once to retrace our steps or be lost; but as the cloud came nearer, and darkness overshadowed me, my guide ran on before me, penetrating the mist, and calling to me, ever and anon, saying:

"Press on, master—press on—there's light beyond!"

"I did press on. In a few minutes the mist was passed, and I gazed upon a scene of transcendent beauty. All was light and cloudless above, and beneath was the almost level mist, concealing the world below me, and glistening in the rays of the sun like a field of untrodden snow. There was nothing at that moment between me and the heavens."

O ye! over whom the clouds are gathering, or who have sat beneath the shadows, be not dismayed if they rise before you. Press on—there is light beyond.

ONE day a client, being anxious to be informed on one or two subjects, and not wishing to go to the expense of sundry fees, just asked his lawyer in a friendly manner to drop in and dine with him. His kind offer was accepted. At dessert, while discussing various subjects over the wine, he managed artfully, and, as he thought, successfully, to wedge in his questions, which were duly answered by the sharp guest. In a few days in came a lawyer's bill "for answering sundry questions on the instant," &c. The client saw he was "done," but a bright thought struck him. He sent in an account to the attorney for his dinner, no doubt thinking that he would thereby be completely "sold." Not so; his account was paid; and in return the lawyer sent him a summons for selling wine without a licence.

## THE HOME.

### COOKERY.

**LOBSTER BAKED IN ITS SHELL.**—Boil the lobster. After removing the meat, put it in a saucepan with a quarter of a pint of cream, or rich milk, pepper, salt, and a dessertspoonful of butter rolled in flour; stir it to keep from oiling; when all the ingredients are well mixed, pour them into the shell and bake in the oven until of a light-brown colour, then serve hot. Fresh codfish and halibut are both excellent cooked in this manner.

**FORCEMEAT FOR VARIOUS KINDS OF FISH.**—Mix together the following ingredients carefully, mincing them finely: 1 oz fresh butter, 1 oz suet, 1 oz fat bacon, one small teaspoonful of minced savory herbs, including parsley, a little onion if liked, salt, nutmeg, and cayenne to taste, and 4 oz bread-crumbs. Beat up an egg and moisten with it, and work the whole very smoothly together. Oysters or anchovies may be added, and will be found a great improvement.

**ECONOMICAL IRISH STEW.**—After the best end of a neck of mutton has been used for roast or cutlets, take the scrag and cut it up, and the ends of the cutlets cut up in small pieces; the bones must not be broken. Put 1 lb meat to 2 lb good old potatoes peeled and cut in pieces, onions, pepper and salt, and a little water in a covered saucepan. When half done, add a few whole potatoes, and by the time these are quite cooked all the water should be absorbed, and the ingredients well amalgamated and no gravy apparent. It is best served in a deep dish.

**ITALIAN CREAM.**—Melt  $\frac{3}{4}$  oz isinglass in half-pint of milk with a stick of cinnamon and a small piece of lemon-peel in it; into one pint of rich cream put some granulated sugar, the juice of three oranges and a glass of brandy; whisk them up well, and then strain the isinglass in it when cold and whip them all together; when it gets thick, put in a mould; place on ice in a very cool place.

**ORANGE FRITTERS.**—1 lb flour, one pint of milk with a teaspoonful of salt in it, and  $\frac{1}{4}$  lb melted butter, and three eggs beaten very light. Prepare four oranges by removing the yellow rind and every particle of white pith, divide into small pieces without breaking the skin. In each spoonful of batter put a piece of orange, and fry a golden brown; sift powdered sugar over as soon as taken from the pan.

### THE WORKER.

SHE sits and sews from morn till night,  
Dimming the eyes that once were bright.

To earn her daily bread;

Her weary thoughts go slowly back,

Across the often-trodden track

Of joys for ever dead!

She sees again, thro' memory's veil,

(That makes her weakened spirit quail),

The home where youth was pass'd;

She sees the friends around her there,

Who taught her lips their earliest prayer—

Ah! who will hear her last?

She sees the cottage cover'd o'er

With summer's roses—sweetest store—

She hears the soft church bell.

She listens to the voice that told,

In accents low, the tale of old

That maidens love so well!

The words—all unforgotten yet—

Bring to her heart a vain regret,

Bring to her sad eyes tears.

Why do these joys so swiftly go,

And leave us nought but pain and woe

Throughout the waiting years?

Poor seamstress! work—thy task is hard,

But there will be a sweet reward

For hearts that wait and pray;

Hereafter—on another shore—

Those joys will come to thee once more,

And be thine own for aye!

EMILY H. DAVIDSON.

**MESSERS. PINKS' PICKLES.**—It is much more the rule to purchase than to make pickles in these busy days; and it is very important that those we purchase should be free from adulteration. Pinks' pickles are very nice; their appearance is good. Dr. Hassall, who is the great authority in such matters, has analyzed samples, and testifies to their having been made of good vinegar, good and carefully-selected vegetables, and that no trace of copper was to be found in them.

## ONE THING AND ANOTHER.

**A PRESSING NECESSITY.**—The tailor's goose.

**FULL MOON.**—The honeymoon.

**BEAUTY and bashfulness** are often united; yet the loveliest maiden is admired for her cheek.

**WHY** does a society lady never shed tears?—Because she wants to keep her powder dry.

**THE** book of nature is always beautiful; but that fine book gets short of leaves in the autumn.

**IT** is all very well to be a promising youth, but the hard part is to keep your promise in after life.

**IF** a burnt child dreads the fire, why does a person who has been singed by Cupid's torch so often have a lingering regard for the old flame?

**WHY** are good resolutions like a squalling baby at church?—Because they should always be carried out.

**A** LADY being asked by a young clergyman to knit him something nice, she shook her head and knit her brows.

**THE** Dean: "Well, I'm glad you're getting on well in your new place, Jemima. When I'm in London I will call and see you."—Jemima: "Oh, air, missus don't allow no followers!"—Punch.

**A** YOUNG man who didn't like the colour of his hair wrote to a chemist asking, "What is the best dying receipt?" The chemist wrote back, "Pool about with a loaded gun."

**THE** wise ones say that nothing is so hard to bear as prosperity; but most men would like to engage in some hard work of that description, just to have a practical illustration of the adage.

"It is difficult enough to pick out a 'winkle with a pin,'" said an unsuccessful sporting prophet, as he sat at his tea; "but it's nothing to picking out a winner."—Punch.

**DR. JOHNSON** thought the happiest life was that of a man of business with some literary pursuits for his amusement, and that, in general, no one could be virtuous or happy who was not completely employed.

**"WHAT** is the distance of the sun from the earth?" was the question that was lately put to a candidate for the civil service. The reply was that he couldn't tell the exact distance, but he didn't think it was near enough to interfere with his duties of post-office clerk.

**"THE** last time I saw Miss O'Neil," said a nobleman once to a well-known dramatist, "was at a morning performance, and she had grown so stout that she almost filled the box."—"Oh, that's nothing!" said the ready playwright. "There was a time when she filled the theatre!"

**THE SIGNIFICANCE OF COLOURS.**—White, the emblem of innocence and purity; red, the colour of passion; yellow, jealousy; blue, constancy; green, hope; pink, love; violet, friendship; brown, indifference; black, death and despair.

**AN** aged minister, addressing his assistant, remarked that it was singular how he felt more fatigued in hearing him than in preaching himself. The assistant replied that he experienced a similar feeling when his reverend constituent was in the pulpit. "Then," rejoined the minister, "I pity the folk that have to hear us both."

**THE GERMAN CLERK.—A DRAMA OF MINCINO LANE.**—Act I.—Mr. Tomson: "Mr. Meyer, if anyone calls for me, please tell him I am gone to the docks."—Meyer: "Yes sir." [Exit Tomson. End of Act I.]—Act II.—Enter Shmit, creditor. Shmit: "Mr. Tomson, please?"—Meyer: "Mr. Tomson is gone to the dogs, sir." [Tableau!—Judy.]

**AN ANCIENT SUPERSTITION.**—The ancients attributed extraordinary virtues to the diamond. They believed it could not be broken, even by the greatest blows; but Pliny says, "If it be soaked in the blood of a goat it may then be broken." The ancients believed that a diamond kept in the house would prevent domestic strife between man and wife.

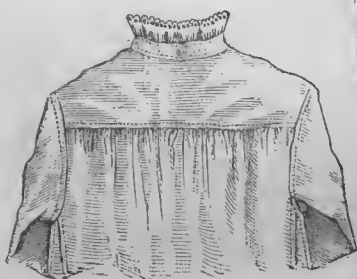
"No man shall ever kiss me except my future husband," she said, as he was about leaving her at the gate.—"Suppose I agree to be your future?"—"Why, then I'll kiss you," she replied, eagerly; and she did. Her mother was informed that he had proposed, and the old lady called round next day to fasten matters, and before he knew it he was eternally booked. It was a mean advantage, but a bird in the hand is worth two on the front gate.



NO. 1.—SCHOOL-APRON.



NO. 2.  
CRAVAT-BOW.



NO. 5.—BACK OF CHILD'S NIGHTDRESS.



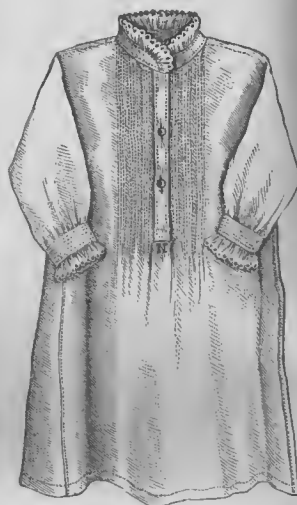
NO. 6.—WALKING-DRESS FOR LITTLE BOY FROM THREE TO FIVE YEARS OF AGE. NO. 7.—WALKING-DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.



NO. 3.  
BACK OF  
NO. 7.



NO. 4.—BACK OF NO. 6.



NO. 8.—CHILD'S NIGHTDRESS.



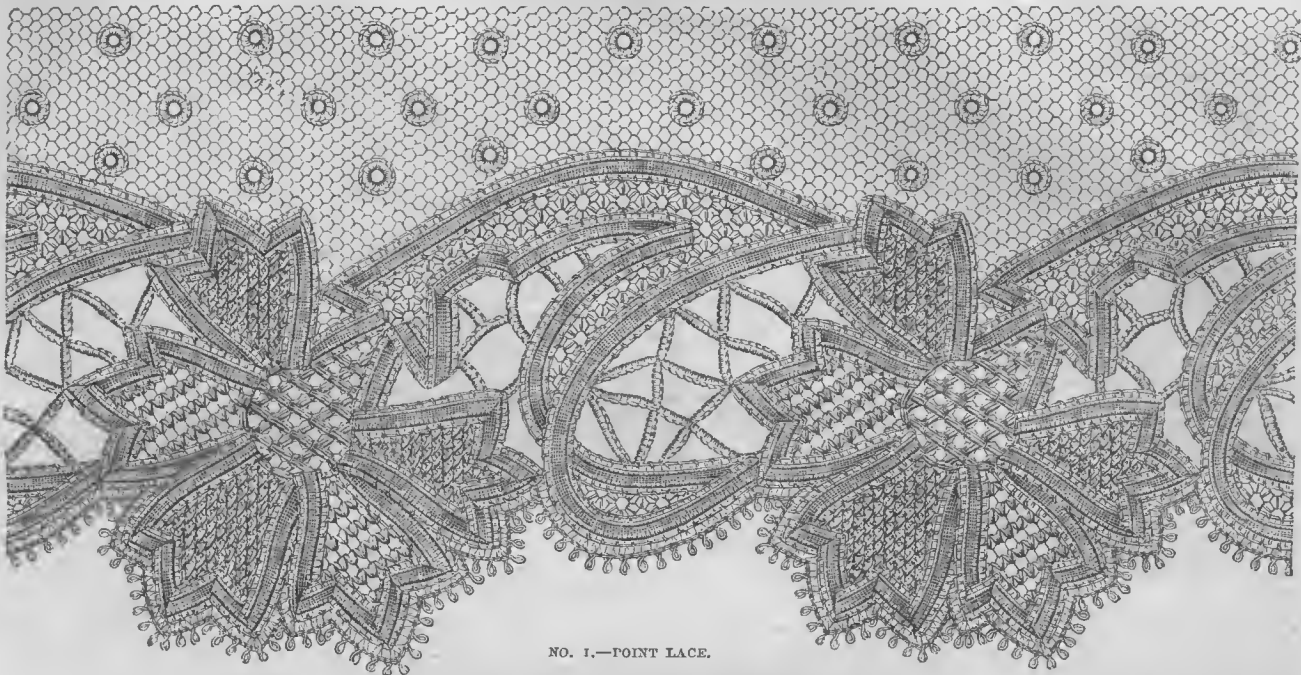
NO. 9.—HOME-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

NO. 10.—HOME-DRESS FOR CHILD OF TWO YEARS OF AGE.

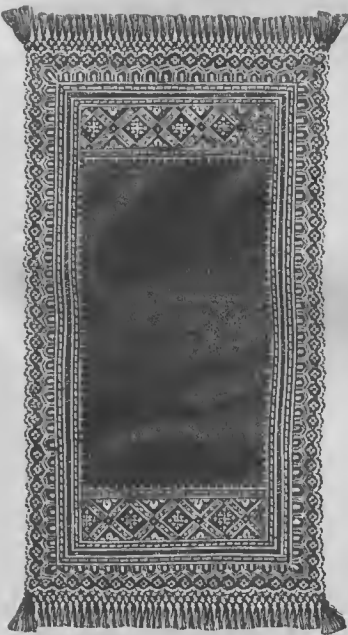
NO. 11.—WALKING-DRESS FOR LITTLE BOY OF TWO OR THREE YEARS OF AGE.

NO. 12.—HOME-DRESS FOR LITTLE GIRL OF SIX TO EIGHT YEARS OF AGE.

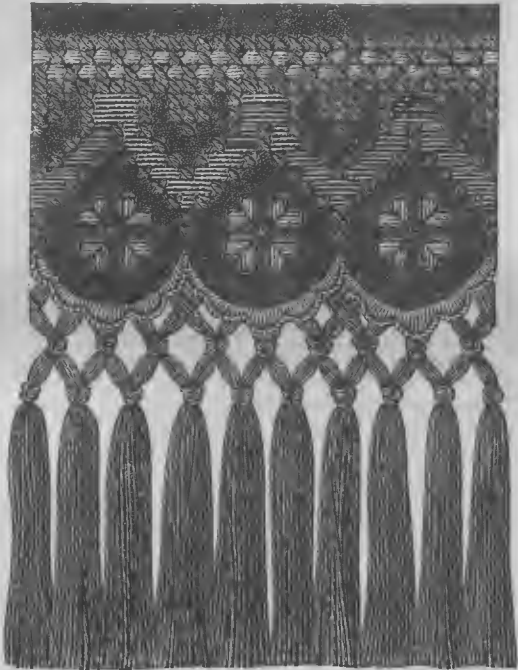




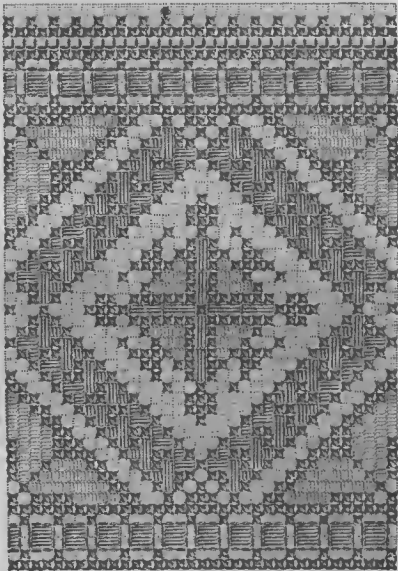
NO. 1.—POINT LACE.



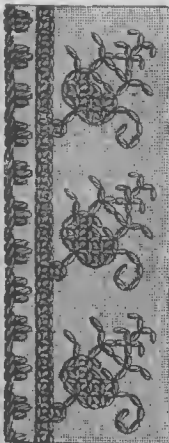
NO. 2.—ANTIMACASSAR: EMBROIDERY.



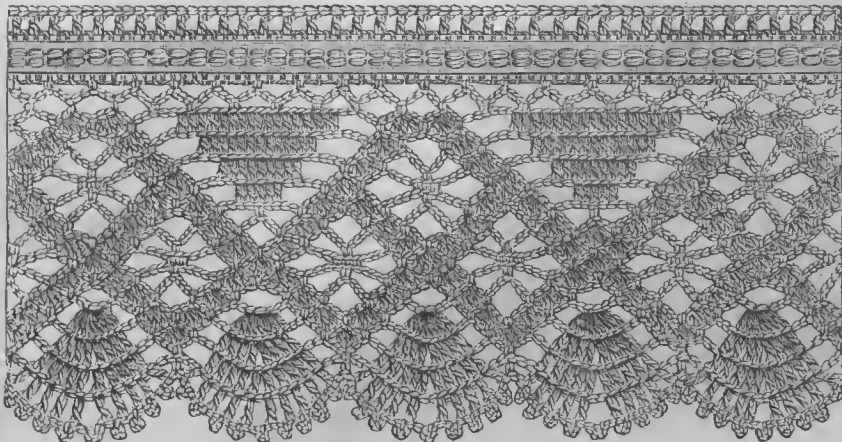
NO. 3.—BORDER AND FRINGE FOR NO. 2.



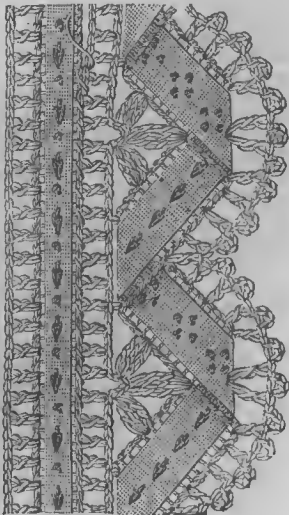
NO. 4.—EMBROIDERY FOR END OF NO. 2.



NO. 5.—BORDER:  
EMBROIDERY.



NO. 6.—TRIMMING: CROCHET AND FANCY BRAID.



NO. 7.—TRIMMING: CROCHET  
AND POINT BRAID.

## PARIS FASHIONS.

DRESSES are made either in the Directoire, Camargo, or Louis Quinze style. In a word, almost any kind of dress may be adopted, provided it is really of some determined style and its *tout ensemble* is not marred by some inharmonious detail. Velvet (plain silk velvet) is very fashionably combined with watered or damassé silks, or with plain satin. Jet is more popular than ever in fringes, borders, and large pendant ornaments.

There is much variety in the shape of bodices; they are very much gathered, or plain, deeply peaked or with basques, finished with deep, round gathered collars, or ruches, or plain facings. Indeed every style is almost equally adopted. We see bodices with enormously long waists, and others excessively short-waisted with sashes so wide that they might answer for scarfs. The plain bodice of the same material as the dress is also in great favour; it is laced or buttoned either in front or at the back, according to taste; and we may expect to see it this winter for evening-dresses, made low and laced behind, peaked in front and at the back, as was the fashion twenty years ago. Nor will it be made of the material of the dress only; we shall see it of velvet, of brocade silk, or of silk embroidered with jet or chenille.

At present it is also made of cashmere, piped with some contrasting colour, with points in front, and finished behind with two loops, forming a sort of postilion-basque. The neck is finished with a small shirred collar put on close round. The tight sleeves have gathered epaulettes to match, and are buttoned at the wrist.

Nice winter costumes are made of dark-coloured limousine or cheviot, with sleeves in the same style—that is, with a band gathered top and bottom, with small headings, and put on close to the shoulder. The bodice is gathered across the chest and back between the shoulders, and also at the waist line, in close rows, leaving the centre part full and bouffant. If this style does not suit, then the plain basque-bodice can be worn, trimmed with bias-bands of moiré, velvet, or silk covered with beaded embroidery.

A simple walking-costume is of limousine, striped beige, and dark brick-red. The round skirt is kilted all the way down. The second skirt is very much draped at the back; in front it is crossed slantwise and looped up on one side. It has no trimming beyond several rows of stitching in thick dark red silk. Jacket-bodice with plain basque, slit open in the middle of the back and the opening filled up with a pleated gore; in front it is quite plain, remaining slightly open at the bottom and edged round with stitching. A small round pelerine, with collar and revers stitched all round and fastened in front with a bow of dark red ribbon, can be put on and off at pleasure. Tight sleeves, with rows of stitching round the wrist. Small round buttons of red corozo are placed down the front and down each side of the pleated gore at the back; also upon the sleeves and small square pocket-flaps.

Another elegant dress is of garnet-red cashmere and gros-grains silk. The cashmere dress, three-quarters long, is pleated all the way down. A scarf-tunic of gros-grains silk is very much draped at the back; a large bow of the silk, without any lapels, is placed at the waist-line behind. Long-waisted bodice of cashmere, with the basques concealed under the drapery; long sleeves of cashmere, with silk facings, finished with a bow; short pelerine, with a long bow and ends drooping at the back.

Every variety of hat and bonnet is worn just now—round, flat, with deep brim, turned up on one, two, or three sides, or not turned up at all; large, small, or moderate, just as fancy dictates, but it is expected large shapes will soon predominate.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 648.

## No. 1.—SCHOOL-APRON.

The apron may be made of holland, pompadour, chintz, or alpaca; it may be trimmed with lace, guipure netting, or embroidery. The pattern can be sent of any size required if ladies will state length and size of band.—Price of pattern, made up, 25c.; flat, 12c.

## No. 2.—CRAVAT-BOW.

The bow is of cream lace and cardinal satin ribbon; the knot is fastened by a steel brooch; the ribbon is fringed at the edge.

## Nos. 3 AND 7.—WALKING-DRESS FOR YOUNG LADY OF TEN OR TWELVE YEARS OF AGE.

The dress is of dark green serge; the paletot is of cheviot in shades of fawn with red check. The back of paletot is shown in No. 3; the front in No. 7. Hat of black straw, trimmed with red watered ribbon.—Price of pattern of paletot, made up, 60c.; flat, 25c.

## Nos. 4 AND 6.—WALKING-DRESS FOR LITTLE BOY FROM THREE TO FIVE YEARS OF AGE.

The ulster, with hood, is made of striped tweed; it is machine-stitched round the edge and ornamented with bone buttons. The hat is of brown straw, trimmed with a band of brown ribbon.—Price of pattern of ulster, made up, 40c.; flat, 20c.

## Nos. 5 AND 8.—CHILD'S NIGHTDRESS.

The nightdress is of longcloth; it is ornamented with tucks, and has embroidery round the collar and sleeves.—The pattern of nightdress to suit a child of any age can be sent, trimmed, 25c.; flat, 12c.

No. 6.—See No. 4.

No. 7.—See No. 3.

No. 8.—See No. 5.

## No. 9.—HOME-DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of ruby cashmere, trimmed with narrow folds of satin.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 10.—HOME-DRESS FOR CHILD OF TWO YEARS OF AGE.

The dress is of pink twilled flannel, trimmed with embroidery.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 11.—WALKING-DRESS FOR LITTLE BOY OF TWO TO THREE YEARS OF AGE.

Paletot of fawn-coloured camel's-hair cloth with brown velvet collar, and bone buttons. Brown felt hat, with bow of satin ribbon.—Price of pattern of paletot, made up, 50c.; flat, 20c.

## No. 12.—HOME-DRESS FOR LITTLE GIRL OF SIX TO EIGHT YEARS OF AGE.

The dress is of blue cashmere, trimmed with velvet, and satin buttons; a narrow kilt of silk is placed under the pleated flounce.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 649.

## No. 1.—POINT LACE.

MATERIALS REQUIRED: Ten yards of muslin braid, 1 yard of net 4 inches wide, 2½ yards of pearl edge, one skein of thread No. 2, and one skein of linen flossette.

In the United States and Canada, materials for the lace designs may be had from Madame Gurney and Co., No. 6, East 14th Street, Broadway (near the Palais Royal), or New York Post-office Box 3527. Price list and sample sheet of braids sent on receipt of 3c. stamp. The Point Lace Instruction Supplements may be had from Madame Gurney for 50c.

## Nos. 2, 3, AND 4.—ANTIMACASSAR: EMBROIDERY.

The centre of the antimacassar, which is shown in No. 2, is of olive plush, and is embroidered with the designs shown in Nos. 3 and 4. Design No. 4 is worked separately, upon a band of Java canvas, with shades of gold-coloured silk in cross and long stitches; the border is afterwards fixed to the plush by buttonhole-stitches. The edge, shown in No. 3, is worked all round the plush with ruby and gold silk in long and cross stitches; it is scalloped and buttonholed. The fringe is fixed on under the scalloped edge at each end. The antimacassar must be lined with a thin silk or satin.

## No. 5.—BORDER: EMBROIDERY.

This border is suitable to be worked round

doilies, tablecovers, &c., with crewels of one colour in Italian, buttonhole, and cross stitches.

## No. 6.—TRIMMING: CROCHET AND FANCY BRAID.

This trimming is suitable to be used for edging counterpanes, antimacassars, &c.

1st Row: Take a length of braid, work one double into a hole at the side, five chain, pass over three holes, and repeat.

2nd Row: One double into centre of five chain, five chain, one double into centre of next five chain, five chain, one double into centre of next five chain, \* three chain, one double into centre of next five chain, repeat from \* four times more, five chain. Repeat from the beginning of the row.

3rd Row: One double into centre of first five chain of last row, one half treble into next stitch, one treble into each of three next successive stitches, one half treble into the next, one double into the next stitch, five chain, pass over five stitches, one treble into each of seventeen next successive stitches, five chain, pass over five stitches, one double into the next, one half treble into next, one treble into each of three next successive stitches, one half treble into the next. Repeat from the beginning of the row.

4th Row: Seven chain, one double into the centre of first cluster of trebles of last row (see design), one cluster into next stitches, five chain, pass over five stitches, one treble into each of thirteen successive stitches, five chain, pass over five stitches, one cluster into the next stitches. Repeat from the beginning of the row.

5th Row: One double into the centre of seven chain of last row, four chain, one cluster of trebles as before described, five chain, pass over five stitches, one treble into each of nine next successive stitches, five chain, one cluster as before, four chain. Repeat from the beginning of the row.

6th Row: One double into the first double of last row and one into the next stitch, seven chain, one cluster as before, five chain, pass over four stitches, one treble into each of five next successive stitches, five chain, one cluster as before, seven chain, one double into the last of next four chain of last row. Repeat from the beginning of the row.

7th Row: One double into the centre double of last row, five chain, two clusters in successive stitches, five chain, one double into centre of five trebles, five chain, two clusters in successive stitches, five chain. Repeat from the beginning of the row.

8th Row: Five chain, one double into the centre of first five chain of last row, one cluster into next stitches, seven chain, one double into centre of next cluster, one cluster into next stitches. Repeat from the beginning of the row.

9th Row: One double into centre of five chain, one cluster, four chain, one double into centre of seven chain, four chain, one cluster. Repeat from beginning of row.

10th Row: One double into centre of cluster, five chain, pass over three chain, one double into each of three successive stitches, five chain, one double into centre of next cluster, one cluster. Repeat from beginning of row.

11th Row: One cluster, five chain, one double into centre of three doubles, five chain, pass over four stitches, one cluster into the next. Repeat from beginning of row.

12th Row: Five chain, one double into top of cluster, one cluster, five chain, one double into centre of next five chain, one cluster. Repeat from beginning of row.

13th Row: Eight trebles into the centre of five chain of last row (see design), two chain, one double into centre of cluster, two clusters in successive stitches, two chain. Repeat from beginning of row.

14th Row: One treble into each of first four trebles of last row, two chain, one treble into each of four next trebles, two chain, one double into centre of next cluster, one cluster, two chain. Repeat from beginning of row.

15th Row: One treble into each of first five stitches of last row, two chain, one treble into each of next five stitches, two chain, one double into centre of cluster, two chain. Repeat from the beginning of the row.

16th Row: \* One treble into the first treble of last row, four chain, one double into the first, repeat from \* four times more, five chain, one double into the second, pass over one chain, one treble into the next stitch, \* four chain, one double into the first, one treble into the next stitch, repeat from \* three times more, one double into the double of last row. Repeat from the beginning of the row.

## No. 7.—TRIMMING: CROCHET AND POINT BRAID.

For the 1st Row inside the scallop: Fold the braid (see design), work one double into the corner of the folded part, six chain, pass over three holes at the side of braid, three double trebles into the next, keep the top loops of each on the hook, and draw through all together. As the other clusters are worked in this way we shall not repeat the directions. Fold the braid again (see design), three double trebles into the folded part, pass over four holes at the side of braid, three double trebles into the next, six chain, fold the braid again (see design), one double into the corner, seven chain. Repeat from the beginning of the row.

2nd Row: One treble separated by one chain into each alternate stitch of the chain, pass over the clusters of double trebles with one chain; take a length of narrower braid, and sew it to the last crochet row (see design).

On the other side of braid, for the heading: Work one treble separated by one chain into each alternate hole at the side.

For the edge: One treble through the folded braid in the depth of scallop, pass over two holes, one treble into the next, \* five chain, one double into the first, pass over two holes, one treble into the next, repeat from \* eight times more, working the two centre trebles into the same place of the folded braid. The braid is embroidered with single chain and knot stitches in coloured ingrain cotton.

## THE HOME.

## COOKERY.

**ONION SOUP.**—Ingredients:  $\frac{1}{2}$  lb fresh butter, twelve large onions, salt, flour, yolks of two eggs. Put the butter into a pan, and let it boil. Cut the onions into small pieces, throw them into the butter with the salt, and stew them one-quarter of an hour; dredge in a little flour and stir the whole very hard; then pour in a quart of boiling water, and some small pieces of toasted bread. Boil ten minutes longer, stirring very often; after taking from the fire, stir in the yolks of the beaten eggs.

**WHITE SOUP.**—Ingredients: four potatoes (large), one egg, butter, celery seed, one pint of milk. Boil the potatoes, mash them fine, and add the egg well beaten, a little essence of celery or celery seed or salt; boil one pint of milk, and the same of the water in which the potatoes were boiled; pour on to the mixture boiling hot, stir it well, strain, and send to the table at once.

**STEWED LOBSTER.**—Having boiled the lobster, take the meat from the shells and cut—do not chop—it into very small pieces; season it with powdered nutmeg, a few blades of mace and cayenne, and salt to taste; mix with it  $\frac{1}{2}$  lb fresh butter cut small, and two glasses of white wine; put it into a stewpan, stew about twenty minutes, keeping the pan closely covered lest the flavour should evaporate; serve it very hot. If you choose you can send it to table in the shell, which must first be nicely cleaned; or strew the meat over with sifted bread-crumbs, and brown the top with a salamander or a red-hot shovel held over it.

**WHIPPED POTATOES.**—Whip boiled potatoes to creamy lightness with a fork; beat in butter, milk, pepper and salt; at last, the frothed white of an egg; toss irregularly upon a dish, set in the oven two minutes to reheat, but do not let it colour.

"You told me, sir, that the horse was entirely without fault, and yet he is blind." The dealer looked blandly into the irritated countenance of the loser by the transaction, and said, with charming *naïveté*, "I do not regard blindness as a fault, sir; it is a misfortune."

The courting days of Daniel Webster, the American statesman, were pleasant ones. The following story has been told of his love-making:—"He was then a lawyer. At one of his visits to Miss Grace Fletcher he had, probably with a view to utility and enjoyment, been holding skeins of silk thread for her, when suddenly he stopped, saying, 'Grace, we have long been engaged in untying knots; let us see if we cannot tie a knot, one which will not untie for a lifetime.' He then took a piece of tape, and after beginning a knot of a peculiar kind, gave it to her to complete. This was the ceremony and ratification of their engagement. In a little box marked by him with the words 'precious documents,' containing the letters of his early courtship, this unique memorial is still to be found—the knot never untied."

## GRAINS OF GOLD.

THERE would not be so many open mouths if there were not so many open ears.

CONCERN is to nature what paint is to beauty; it is not only needless, but impairs what it would improve.

TWENTY men who believe what they profess, and live as they believe, are worth more than five hundred hypocrites to any good cause.—*Golden Rule.*

No true artist ever worked yet for ambition. He does the thing that is in him to do by a force far stronger than himself. The firstfruits of a man's genius are always pure of greed.

ONE watch set right will do to set many by; but, on the other hand, one that goes wrong may be the means of misleading a whole neighbourhood; and the same may be said of the example we each set to those around us.

## THRO' THE MIST.

By the weed-strewn, brown, desolate reaches,

Lonely and half broken-hearted,

We met, and we parted—

By the weed-strewn, brown, desolate reaches.

A moan from the dolorous ocean

Crept round about and above her—

To the ear of each lover

Crept a moan from the dolorous ocean.

One wild, clinging kiss, and we parted,

No light fringed the skirts of our morrow;

In silence, in sorrow,

One wild, clinging kiss, and we parted.

We turn'd face to face, stepping backward,

The distance between us grew wider;

Ere distance could hide her,

We turn'd face to face, stepping backward.

The mists veiled and white came between us,

As a screen, parting one from the other;

Parting lover from lover,

The mists veiled and white came between us.

Yet I know my old love is still looking,

Thwart the gloom of the years as they follow,

With eyes sad and hollow,

I know that my old love is still looking.

WM. WILSEY MARTIN.

## ONE THING AND ANOTHER.

WHAT is always in fashion?—The letter "F."

ROUNDS of applause are always found in the ladder of fame.

ONE of the most difficult lessons for spirited young men to learn is that good jokes are not always good policy.

"WHAT were the worst results of the civil war?" cried an orator.—"Widows!" shouted Jones, who had married one.

THINGS ONE WOULD RATHER HAVE LEFT UNSAID.—Jinks: "A—have I had the—a—pleasure of saying good-bye to you, Miss Mary?"—*Punch.*

THERE was once, in the neighbourhood of Rouen, says a French writer, a miller's daughter so pretty and so cruel that the sighs of her lovers alone served to turn the sails of her father's mill!

A YOUNG school miss, whose teacher had taught her that two negatives were equivalent to an affirmative, once being asked by a suitor for her assent to marry him, replied—"No, no." The swain looked astonished and bewildered. She referred him to the grammar, when, for the first time, he learned that *no* meant *yes*.

A MEMBER of the Arkansas Legislature, becoming incensed at a fellow-member, said: "I know nothing against the character of the honourable gentleman, but I must say that his hat is often like a gibletpie."—"The 'honourable gentleman' inquired around for a solution of the conundrum, and was at last informed that a gibletpie always has a goose's head in it.

A VERY slight stretch of imagination is requisite to depict the amazement of that inquisitive old gentleman of a botanical turn of mind who inquired of the gardener in one of the public places of promenade, "Pray, my good man, can you inform me if this particular plant belongs to the 'Arbutus' family?" when he received for reply, "No, sir, it don't; it belongs to the Corporation."

## PAUL WYCHERLY.

BY THE AUTHOR OF "VIVETTE," ETC.

## CHAPTER XXVIII.

HETTA was crushed by the weight of unnatural evil that had fallen upon her; it was a marvel if her brain did not reel. She looked at her father as if he were some hideous monster, transformed from his natural shape and handsome human proportions into a savage, man-eating wild beast! She had read such stories in her nursery, and had half believed them, as children will; and now it seemed much more difficult to believe that such a transformation had taken place in her once-affectionate father than that one of those nursery tales should be true. She looked at him in a blank amazement while these thoughts crowded into her mind, and the one solution of the mystery seemed to be, that trouble had turned Sir William's mind—that he was crazed.

There was no indication of madness in his manner; no wild gleams in his blue eyes! No, they only rested on his new wife—his magnificent, insolent Louva—with a gloating tenderness. If this were madness, it was only love-madness. That strange and deadly fascination which some women possess had crept over his senses, and numbed all his nobler feelings, even his natural affection for his child.

If ever the day dawned when Sir William awoke from his mad love-dream, and discovered that his idol was clay; that he had married a woman reared in a coarse, rude atmosphere, whose nature was hard, cruel, and selfish—for in a greater or less degree Louva was all of these—then he might remember his beautiful, saintly first wife, and his absent child. That was Hetta's only chance, and she knew and felt it. She had been so crushed of late by sorrow that she did not feel a proud and half-exultant self-reliance—a conviction that she could easily and honourably earn her own living, or rise superior to the cruel circumstances that surrounded her. No, Ashe was her home; she loved it better than any other place on earth; she had been brought up to regard it almost as her own—and now to turn her back upon it for ever, to go out into the world a beggar, appalled her.

Yes, she was frightened at the gulf of misery that seemed to yawn at her feet; yet with it all there were two alternatives that she felt she would rather have died than have resorted to. The one was to have married the Russian Prince Nova; the other was to utter one word of apology to the detestable Louva, who was now Lady Landower; Hetta could do neither of those things. She looked once more at her father.

"You send me away without a shilling—without a word of kindness! Father! I am your Hetta, whom you once loved!"

"Loved!" echoed Louva; "nothing of the sort. You and your proud mother tyrannized over him, until he could not say that his soul was his own! No, he is glad—glad to think that he has got rid of you both!"

And Sir William Landower answered never a word!

Hetta turned away, opened the door, almost groped her way across the hall, for she was weak and fatigued through want of food; she rang the bell that stood on the hall-table, and when the servants came running to her, she told them to "send round the cab;" she never even asked for Mortimer, who was in her own room making a fresh toilet after her journey, expecting presently to be summoned to wait upon Miss Landower.

Afterwards Hetta was blamed by the world, and bitterly the poor child blamed herself, for allowing herself to be turned like a criminal, a thief, or beggar-girl, out of her own father's home; but her heart raged within her when she saw Louva, the new Lady of Ashe, and when she thought of her beloved mother sleeping in the family vault beneath the village church at Briarwood.

"Tell them to send the cab round," she said. "And I see my luggage has not been sent upstairs yet; put it in the cab again, please. Good-bye!"

It was one of the footmen to whom she spoke; a respectable man called Wright, who had lived in the family seven years.

"But you are coming back, miss, to-night?" the man asked, in a sort of round-eyed wonder.

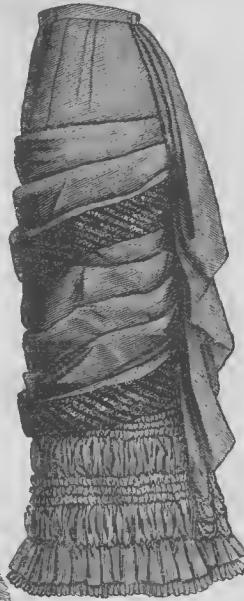
"No, I am going to the Firs—to Colonel Diamond's. Good-bye, Wright; I hope my three trunks are on the top—thank you," and she was driven off.

The distance to the Firs was soon traversed. There, at the house of those kind and intimate friends, poor Hetta made so very sure of a warm





NO. 1.—PLUSH HAT.



NO. 2.—SKIRT FOR WALKING-DRESS.



NO. 3.—STRAW HAT.



NO. 5.



NO. 4.—FRONT OF DINNER-DRESS.



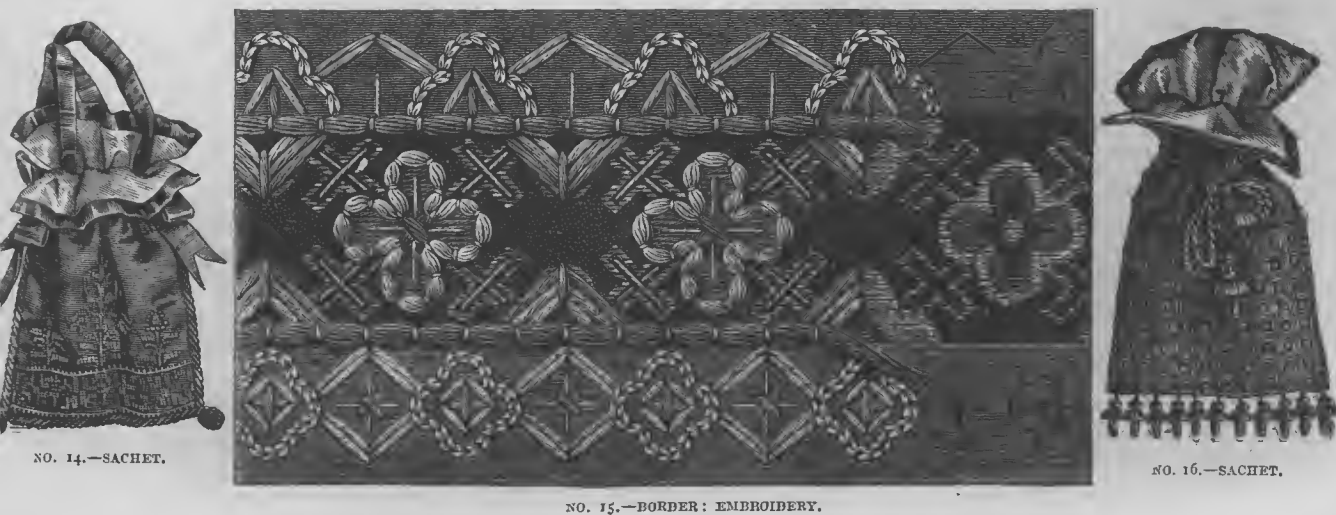
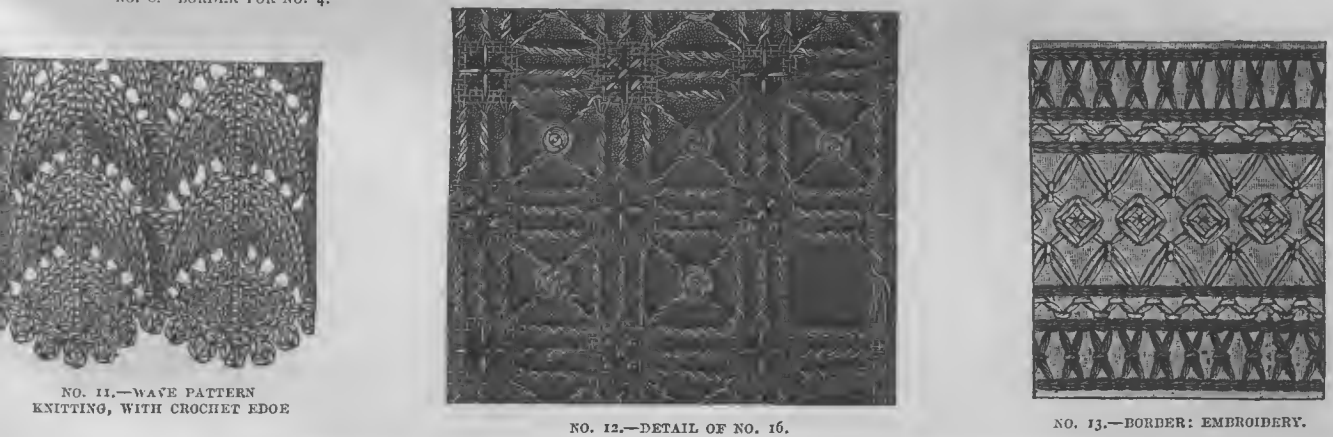
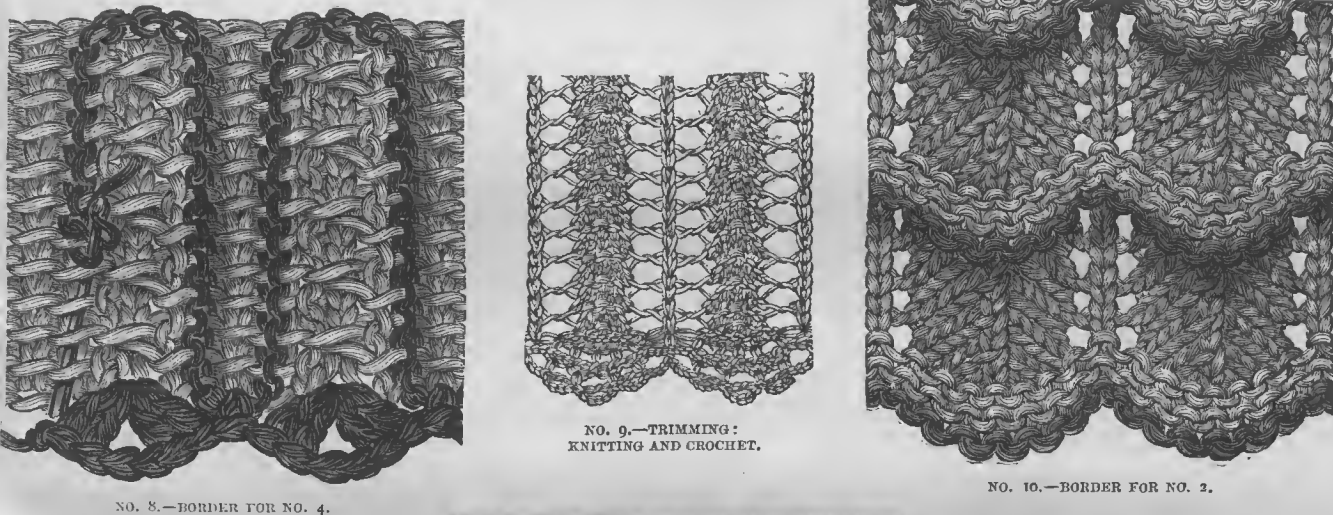
NO. 6.—BACK OF DINNER-DRESS.



NO. 7.—SCARF.



NO. 8.—AFTERNOON-DRESS.



## PARIS FASHIONS.

I HAVE just been shown a number of new models for winter mantles. The handsomest is the Princess Stephanie mantle, of rich black satin. The fronts are loose; the side pieces form square open sleeves; the back width is gathered from the neck to the waist-line, below which it forms two hollow plaits. The trimming, consisting of a handsome border of Spanish lace and strip of insertion to correspond, beaded with jet, comes down the front, round the side pieces, and up again on either side of the gathered part; it also edges round the sleeves and neck, a double lace ruching being added round the latter; a flowing bow of black satin ribbon is placed in the back of the neck, and finished with jet pendants; similar bows are put on just at the back of the square open sleeves; the lace at the bottom of the mantle is put on double.

Another very elegant mantle is the Mariquita. The back is in the shape of a semi-fitting paletot, but the points are lengthened into rounded lappets, and all the upper part of the mantle is concealed under a deep cape. The model I saw was made of black sicilienne, lined with dark red surah; the front lappets were trimmed round with a double border of black Spanish lace, put on edge to edge; the back was bordered with rich passementerie and chenille fringe. The cape was trimmed round with passementerie and lace, the lower part only was edged with chenille fringe; a double lace ruching went round the neck. The lappets were shirred across the middle, and finished with loops and long ends of black satin ribbon.

The Chatelaine is also a very stylish mantle; it is of black brocaded silk. It is somewhat in the shape of a circular at the back, but slightly fitted to the waist down the centre under a succession of fine gatherings of black satin; it is also gathered between the shoulders. A border of beaded passementerie covers the seam from the shoulder to the waist-line on each side; the same border, supplemented by two slightly-gathered rows of black Spanish lace, goes all round the mantle and up the middle of the fronts, which form two long square lappets. The mantle, being taken up over the arm, forms a sort of sleeve, ornamented with a large bow of black satin.

And now, to describe simpler models, here is the mantle of fine dark green cloth; it is a semi-long paletot, well fitted to the waist. The wide bag-like sleeves are taken from the side pieces and finished with handsome agraffes of passementerie; they are narrowed at the bottom and finished with a revers and a tiny fluting of satin to match. A pleated width of the same satin is let in on each side of the basque. The plain front is trimmed across the chest with treble cords and ornamental buttons of passementerie; the neck is finished with a narrow turned-up collar. And the Matinale, a tight-fitting, semi-long paletot of cheviot cloth in a check pattern of indistinct colours, with all the outlines bound with very dark red braid. There is a double turned-down collar and double cuffs; also double pocket flaps. The buttons are of dark pearl, rimmed with red—a pretty and useful garment for morning walks and excursions in the country.

Autumn costumes of dark-coloured limousine are frequently bound round with narrow dark red or blue braid. It is to be remarked that stitched bindings, such as are put on to gentlemen's clothes, have now superseded pipings for Ladies' costumes.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 664.

## No. 1.—PLUSH HAT.

The hat is of brown plush, trimmed with brown feathers and brown noiré ribbon, with deeply-fringed edges and steel buckle.

## No. 2.—SKIRT FOR WALKING-DRESS.

The skirt is of bronze-green beige, trimmed with a scarf drapery, edged with old-gold and bronze-striped beige; gassed trimming and flounce of the material of the skirt, edged by a narrow kilting of old-gold and bronze.—Price of pattern, trimmed, 80c.; flat, with draperies, 25c.

## No. 3.—STRAW HAT.

The hat is of black straw, trimmed with ruby feathers and satin; it is lined with ruby plush.

## Nos. 4, 5, AND 6.—DINNER-DRESS.

The dress is of ruby silk, richly trimmed with black Spanish lace; the jacket is of lace. No. 5 shows the mode of trimming the skirt at the lower part of the back. No. 6 shows the same

dress with a different style of sleeve; the bows, which ornament the back of the jacket-bodice, the sleeves, and the side of the skirt are of ruby satin ribbon.—Price of pattern of dress, trimmed, \$1.80. Jacket, trimmed, 60c.; flat, 25c.

## No. 7.—SCARF.

The scarf is of fine black silk, trimmed with gold embroidery and insertion.

## No. 8.—AFTERNOON-DRESS.

The polonaise is of copper-red cashmere; the skirt, cuffs, and sachet are of stamped velvet of a darker shade; the scarf, draped crosswise over the front of the skirt, is of surah, a kilting of which is placed under the skirt at the bottom, just showing under a kilting of lace.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO.,

6, EAST 14TH STREET, BROADWAY,

(Near the Palais Royal), or

NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of latter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 665.

## Nos. 1 AND 7.—BORDER: CROSS AND ITALIAN STITCH.

These borders are suitable to be worked round dollies, serviettes, table-covers, &c., in ingrain cotton, crevel, or Berlin wool. No. 1 is in cross and Italian stitches, and No. 7 entirely in cross-stitch.

## Nos. 2 AND 10.—CHILD'S KNITTED PETTICOAT.

MATERIALS REQUIRED: 6 oz gray and 1 oz scarlet Berlin wool, two knitting pins No. 10, and two No. 14 (Walker's bell gauge).

Cast on 200 stitches with scarlet wool, and commence the border shown in Illustration No. 10.

1st Row: Knit.  
2nd Row: Purl with gray wool.  
3rd Row: Knit.  
4th Row: Knit one, make one, knit two, knit three together, knit two, make one. Repeat from the beginning of the row.

The 5th, 7th, and 9th Rows are purled; the 6th, 8th, and 10th Rows are like the fourth row; after the tenth row, repeat from the first row three times more.

The skirt of the petticoat is worked in ribbed knitting of purl three and knit three alternately. The stitches that are purled in one row must be knitted in the next to keep the ribs. When you have worked about half the length of the petticoat, take the pins No. 14, and knit for the length required. The change of pins will make the petticoat narrower at the top; cast off the stitches, sew the two sides together until within three inches of the top, then sew to a linen band in which must be worked buttonholes, in order to button the petticoat to the stays.

## No. 3.—BORDER: DRAWN THREADS.

The border is suitable to be worked on the ends of antimacassars of congress canvas. The stitches are worked with embroidery silk or Andalusian wool.

## Nos. 4 AND 8.—DRESS: TRICOT AND CROCHET FOR CHILD FROM TWO TO THREE YEARS OF AGE.

MATERIALS REQUIRED: 8 oz gray Berlin wool, and 1 oz blue, a bone tricôt hook No. 10 (Walker's gauge), and four pearl buttons.

No difficulty will be found in working this pretty little dress, if ladies have a paper pattern of a small low princess dress the exact size required, to place the work upon it from time to time, to see when increase and decrease are necessary.

The dress is worked in ordinary tricôt, commencing at the bottom above the border. The dress is worked in five parts, four for the back and one for the front; the different pieces are joined together with a needle and wool when finished. To increase a stitch in tricôt, work up a loop through the front and one through the back perpendicular loop of a stitch; to decrease a stitch, work up a loop through two perpendicular loops of previous row together. To make the buttonholes, four of which are needed, turn the wool twice over the hook, and pass over two stitches when within three stitches of the end of the row in which the hole is to be made. In working off the loops, draw through each

loop made, by turning the wool over the heel, so as to form two new stitches.

Then all the parts are worked and joined together. The border shown in Illustration No. 8 is worked separately, and is afterwards joined to the bottom of the dress. Make a chain of twelve stitches; work up and off in ordinary tricôt three times.

For the fancy stitch: Put the wool over the hook, draw the wool in front of the work, keeping it down with the left hand; insert the hook under the two perpendicular loops, and draw through with one single; repeat. In coming back draw through every loop; repeat from first row of fancy stitch once more, and in taking up the loops cross them by taking the left loop of one cluster and the right one of the next. The stripes of plain and fancy tricôt are repeated until you have worked the length required to go round the bottom of the petticoat.

The waved pattern is worked with blue wool in tambour-stitch, as follows: Insert the hook under the perpendicular loops of the plain tricôt (see design No. 8), work off the loops in chain-stitch, three chain at the edge of the work. Repeat in the next row of plain tricôt loops at the other side of the fancy stripe.

For the edge: With blue wool work two trebles into the edge of fancy stripe (see design), two chain, two trebles into the same place, one double into edge of plain stripe (see design). Repeat from the beginning of the row.

The crochet edge is worked up the opening at the back of dress, round the neck and armholes. Before working the edge round the armholes work a row of double stitches to form a slight sleeve. The dress is fastened up the back with four pearl buttons.

## No. 5.—EDGING: EMBROIDERY.

This edging is worked in buttonhole, satin, and knot stitches on embroidery muslin with cotton à la croix.

## No. 6.—GENTLEMAN'S DRESSING-BOOT: TRICOT.

MATERIALS REQUIRED: 6 oz maroon Berlin wool, a bone tricôt hook No. 9 (Walker's bell gauge).

This boot will be found to be an acceptable present to gentlemen for the cold winter weather; it is worked in tricôt in two parts; a pattern of half the boot will found on the back of the Supplement of the November Part.

Commence at the top of the leg, and work up and off in ordinary tricôt; no difficulty will be found in shaping the boot if the work be placed upon the pattern from time to time; the increase is always worked on one side; it is made in the working-up row by working one chain and drawing up a loop through the first perpendicular loop of last row. Both sides are worked alike, and are joined down the back and up the front, leaving unsewn about two inches for the revers at the top. A crochet trimming is worked round the edge as follows:—

1st Row: One double into a stitch of edge, \* three chain, one double into the next stitch. Repeat from \* to the end of row.

2nd Row: One double into centre of three chain of last row, \* four chain, one treble into the top of double, one double into centre of next three chain. Repeat from \* to the end of the row.

The boot may either be sewn to a firm cork sole or sent to a bootmaker's to be soled with leather. Two tabs are sewn to the top at each side to draw the boot on with. We consider the cork sole better suited to the strength and durability of the tricôt.

## No. 7.—See No. 1.

## No. 8.—See No. 4.

## No. 9.—TRIMMING: KNITTING AND CROCHET.

Cast on any number of stitches divisible by six.

1st Row: Knit one, make one by turning the wool over the pin, knit one, knit three together, knit one, make one. Repeat from the beginning of the row.

For the 2nd and each alternate Row the single stitch between the two made stitches is purled, and the rest are knitted. These two rows are repeated until you have made the depth required.

For the crochet edge: Work one double into the first stitch of the wide stripe of knitting, \* four chain, one double into the first, one double into next stitch. Repeat from \* three times more, two chain, one double into the narrow stripe of knitting, two chain. Repeat.

2nd Row: One double into the first picot of last row, four chain, one treble into the top of last double, one double into the next picot, five chain, one treble into the top of last double, one



double into the next picot, four chain, one double into the top of last double, one double into next picot, three chain, one double into the next double of last row, three chain. Repeat from the beginning of the row.

#### No. 10.—See No. 2.

#### No. 11.—WAVE-PATTERN KNITTING, WITH CROCHET EDGE.

This pattern is suitable to be used as a border for counterpanes, shawls, petticoats, &c.

Cast on any number of stitches divisible by twelve.

1st Row: Purl two, make one, knit three, knit two together at the back, knit two together, knit three, make one. Repeat from the beginning of the row; finish the row with purl two.

In the 2nd and each alternate Rows: Knit the purlled and purl the knitted and made stitches of the previous row.

3rd Row: Purl two, knit one, make one, knit two, knit two together at the back, knit two together, knit two, make one, knit one. Repeat from the beginning of the row; finish with purl two.

4th Row: Like second row.

5th Row: Purl two, knit two, make one, knit one, knit two together at the back, knit two together, knit one, make one, knit two. Repeat from the beginning of the row; finish with purl two.

6th Row: Like second row.

7th Row: Purl two, knit three, make one, knit two together at the back, knit two together, make one, knit three. Repeat from beginning of row; finish with purl two.

8th Row: Like second row. Repeat from the first row.

For the crochet edge: Work one double into the first stitch in the depth of scallop, four chain, one double into the first, one double into next stitch, \* four chain, one double into the first, pass over one stitch, one double into the next. Repeat from \* four times more, then repeat from the beginning of the row.

#### Nos. 12 AND 16.—SACHET.

The sachet is of ruby plush, lined with pale pink satin; the outside is ornamented about half-way up with cream-coloured congress canvas from which the threads have been drawn. The design for drawing and working over the threads is shown in No. 12. The spider-web stitches and the working over are in pale blue silk; the cross and long stitches in olive and pink silk. The edges are finished by a cord and the bottom with tassel-fringe. The work is about seven and a half inches in width and about eight inches in depth.

#### No. 13.—BORDER: EMBROIDERY.

This border is suitable to be worked on table-covers, Roman aprons, &c., with crewels or Andalusian wool of two colours, in long and chain stitches.

#### No. 14.—SACHET.

The sachet is of blue satin, embroidered in cross-stitch with gold-coloured fillosette; we have given many pretty cross-stitch designs suitable for the purpose in previous Numbers of the Journal. Canvas, of which a specially soft kind is prepared for the purpose, must be placed on the satin, in order to keep the stitches even; the threads may be drawn away when the work is finished. The sachet is lined with cream satin, and edged with gold and blue cord; the bows and loops are of blue satin ribbon.

#### No. 15.—BORDER: EMBROIDERY.

The border is of dark olive furniture satin, with an appliqué stripe of stamped velvet; the pattern is worked in chain and long stitches with crewels; the straight line at the edge of the velvet stripe is in fillosette, caught down at regular intervals with single-stitches of silk.

#### No. 16.—See No. 12.

"ALL WORK."—The woman who fancies she is doing the best for her family by cultivating only what she imagines to be useful, who insists on duty and leaves no room for pleasure, who would banish flowers because of the litter, and thinks all time wasted that is not devoted to work in some shape, is unsuccessful even in her own aim. In robbing her children of the natural pleasures of youth, she makes them less useful members of society. Happiness is necessary to human welfare; and no one can be really happy without tasting of the beauty of life in some at least of its many forms.

## GRAINS OF GOLD.

He who respects himself will respect others.

Nothing is ever done beautifully which is done in rivalry, nor nobly which is done in pride.

PRESERVE the privacy of your house, marriage state, heart, from relatives and all the world.

HELP somebody worse off than yourself, and you will find that you are better off than you fancied.

REVENGE is a momentary triumph, which is almost immediately succeeded by remorse; while forgiveness, which is the noblest of all revenges, entails a perpetual pleasure.

SOME persons are born with a strong natural instinct to be just. But it is also a habit of mind which may be increased and improved by study and reflection, and which should be sedulously cultivated.

A SMOOTH sea never made a skilful mariner; neither do uninterrupted prosperity and success qualify for usefulness and happiness. The storms of adversity, like the storms of the ocean, arouse the faculties and excite the invention, prudence, skill, and fortitude of the voyager.

### SLEEP, BABY MINE.

[Rondeau.]

SLEEP, baby mine! The failing light is low,  
The witch-elves toss their branches to and fro,  
And howling winds sing baby's lullaby.

Move, shadows move, and gray frost-clouds go by,  
My baby sleeps, whatever winds may blow.

Sleep, baby mine, while he who loves us so  
Is daring all the bitter, drifting snow  
Across the moorlands, where the great winds cry.  
Sleep, baby mine!

Within, the crackling wood-fire's ruddy glow  
Warms each wee hand and little roseleaf toe;  
Without, the blinding, biting storm mounts high,  
And barbed snowflakes scatter down the sky.  
Heaven send thy father ere the darkness grow!  
Sleep, baby mine!

WM. WILSEY MARTIN.

## ONE THING AND ANOTHER.

The only things which go best when they are thoroughly tired are wheels.

"Did you ever see the Catskill mountains?" asked a young lady of her lover.—"No," said he, "but I've seen 'em kill mice."

If a Japanese husband tells his wife she must remain at home, and she goes out notwithstanding, he can smite her a hundred times with the bamboo.

"NEVER borrow trouble," said a husband to his wife.—"Oh, let her borrow it if she can," exclaimed the next-door neighbour; "she never returns anything, you know."

"MONEY does everything for a man," said an old gentleman, pompously.—"Yes," replied the other one, "but money won't do as much for a man as some men will do for money."

THE POETRY AND THE PROSE OF IT.—She wrote in a handwriting clerky, and she talked with an emphasis jerky, and she painted on tiles in the sweetest of styles—but she didn't know chicken from turkey.

ANYONE would suppose that the employment of sewing was the most peaceful and quiet occupation in the world; and yet it is absolutely horrifying to hear ladies talking about stilettoes, bodkins, gatherings, surgings, hemmings, gorings, cuttings, whippings, lacings, cuffings, and bastings.

THOROUGHNESS—Aunt Matilda: "And do you study geography, Janet?"—Janet: "Geography. I should think so, indeed!"—Aunt Matilda: "Where's Glasgow?"—Janet: "Glasgow? Oh, we haven't got as far as that. We've only got as far as Asia."—Punch.

CONJUGAL affection depends largely upon mutual confidence. "I make it a rule," said a wiseacre to his friend, "to tell my wife everything that happens. In this way we avoid any misunderstandings." Not to be outdone in generosity, the good friend replied, "Well, sir, you are not so open and frank as I am, for I tell my wife a great many things that never happen."

## PAUL WYCHERLY.

BY THE AUTHOR OF "VIVETTE," ETC.

### CHAPTER XXX.

WHEN HETTA got back to the Firs it was within an hour of dinner. She went to her fireless room, made a hasty toilet, and came down eager to get to the fire, for her walk had not warmed her; she felt ill, and chilly, and hungry. She was told by the servants that the Misses Diamond had gone for a drive. The marked unkindness which had made them omit to invite her to join them struck upon her like a blast from the bitter east wind. There was a bright fire in the breakfast-room, the couch was drawn close to it. She was tired, she lay down close to the heat, and sank into a deep sleep.

She was awakened by the sound of voices; the room was wrapped in shadow, the fire had burnt low in the grate; the Misses Diamond were talking about her, unconscious that she was in the room.

"If she doesn't say something about going, I must give her a hint this evening," said the elder lady. "Fancy her cool insolence in coming here; she hasn't a chance of ever inheriting a shilling or an acre of Sir William's money; she has been idiot enough to offend the wife; they are certain to have a family, and sons. Of course this girl will try living on all her friends, instead of going to work, as she would if she were honest, as you and I are, Susan. Thank Heaven, the Colonel is away; I am glad we told her Egypt; she will never guess where they really are. She would be a dangerous rival, with her claims of old acquaintance and her engagement to his titled nephew! You and I, Susan, intend to have all the old people's money. We can manage it if we are wise; but this wretched girl will soon begin to scheme to get it, if we don't mind. Lazy creature, wanting to live on others instead of working!"

Scorpion stings those words. Hetta felt them in the deepest depths of her soul. Was this the world as it showed itself to the poor? What marvel, then, if their hearts were full of bitterness, and hatred, and wrath, ay, and even thoughts of vengeance. Work? Yes; if she broke stones in the road, or sat sewing shirts like the seamstress in Hood's wonderful and ghastly song, until she died working! Was that what was required of her? Would all her friends—those who had been her friends—turn pale when they saw her face at their doors, and say, "Here comes the idle one to eat our bread?"

She lay still—she had been warm, but now she felt cold as stone; she would not rise up and reproach these hard women; she was so impassioned, and they were so cold, that she felt they would have the best of it, so she lay still, and hoped they would not light the gas and find out she was in the room.

She had her wish; they went away to dress for dinner before the gas was alight, and then she stole away to her room to calm herself by a mighty effort. She succeeded; she was new to sorrow and quite new to humiliation; but she succeeded, and she appeared in the dining-room with a conventional air, and talked of her pleasant walk, and hoped the ladies had enjoyed their drive. They were a trifle astonished at her stately manner, and when the dessert was brought in, she surprised them by saying:

"I intend, if you please, to go to London to-morrow. Will you allow one of the servants to drive me to the Gloucester station?"

"Certainly," replied Miss Diamond, with a joyful twinkle in her eyes; and the next day Hetta, having packed up her trunk again, and made all necessary arrangements, bade adieu to her ungracious hostesses, and started in one of the Colonel's carriages for Gloucester. She caught an up-train at midday, and soon she was being whirled towards London in a second-class carriage.

It was the first time she had ever travelled in any other than a first-class carriage, and her companions astonished her a little; they were some boisterous commercial travellers, who wanted to smoke and who asked her leave. She begged them to wait until the next station, when she would seek another carriage. Whereat a bearded gentleman, with a coarse but manly and good-tempered face, begged her not to disturb herself; vowed that he would rather never smoke again than annoy her; and finally, while staring, really awestruck at her beauty and grace, handed her a newspaper to amuse her, behind which she was thankful to hide her face, and turning this paper over listlessly, she saw the following advertisement:

"WANTED—A young lady as governess to two



NO. 1.—INFANT'S CLOAK



NO. 2.—LACE CRAVAT.



NO. 3.—WALKING-DRESS FOR  
LITTLE GIRL FROM THREE  
TO SIX YEARS OF AGE.



NO. 4.—BACK OF NO. 3.



NO. 5.—HOME-DRESS FOR  
YOUNG LADY.



NO. 6.—WALKING-DRESS.

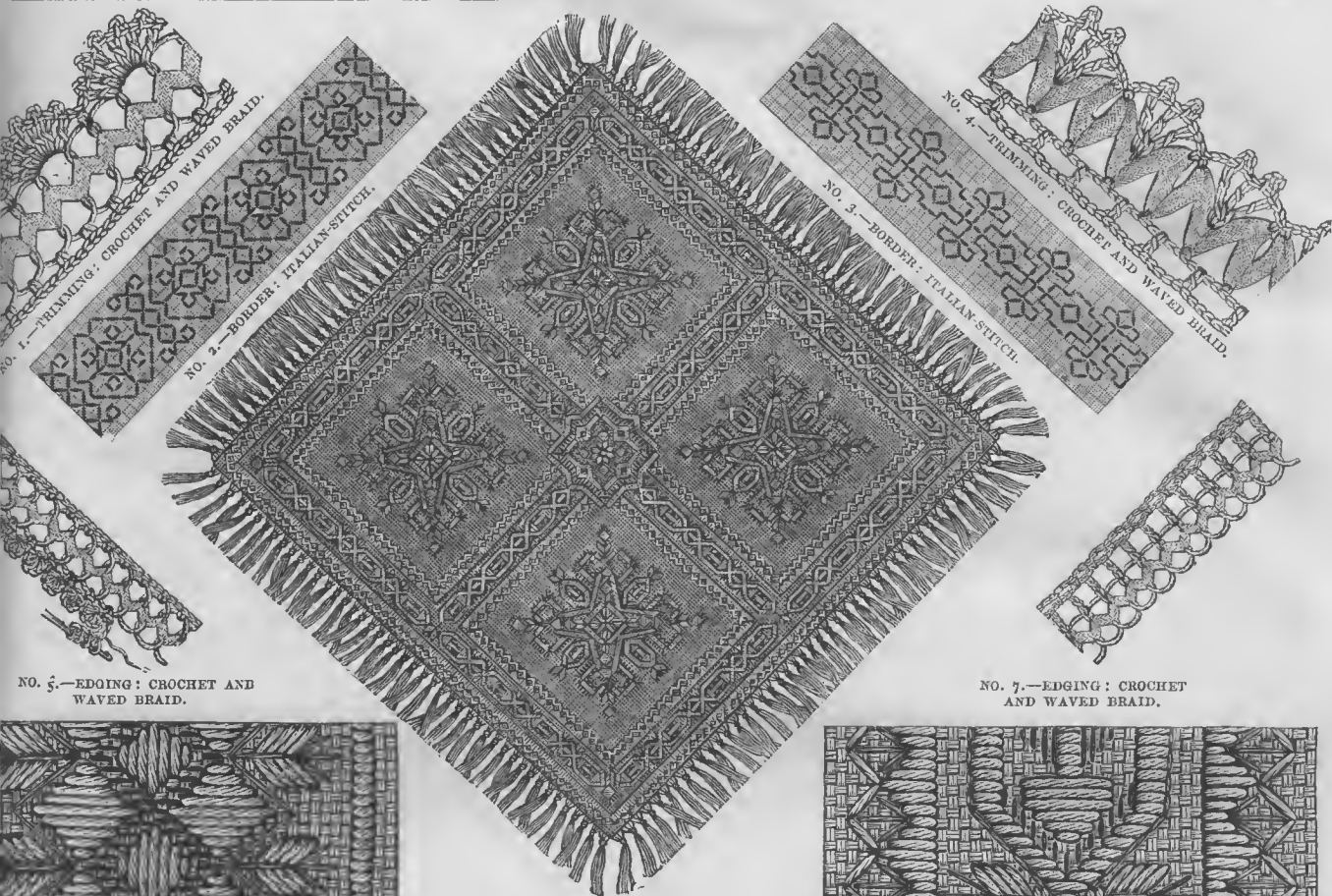


NO. 7.—AFTERNOON-DRESS.



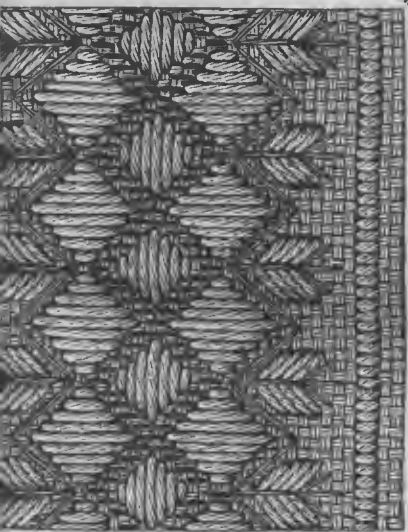
NO. 8.—FRONT OF NO. 6.



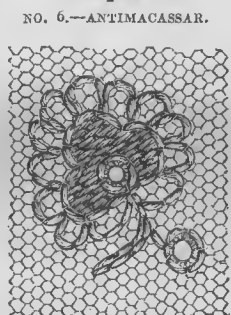


NO. 5.—EDGING: CROCHET AND  
WAIVED BRAID.

NO. 7.—EDGING: CROCHET  
AND WAIVED BRAID.

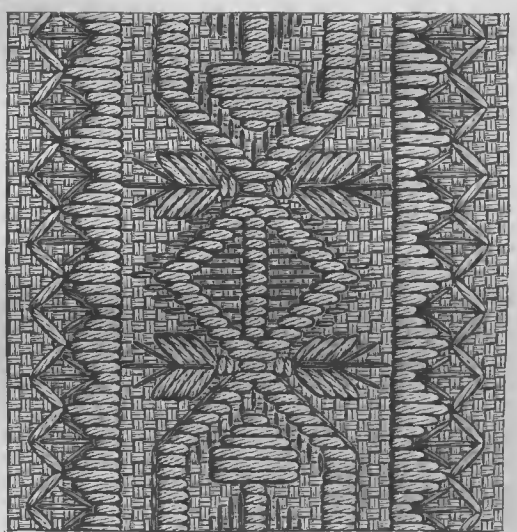


NO. 8.—BORDER FOR NO. 6.

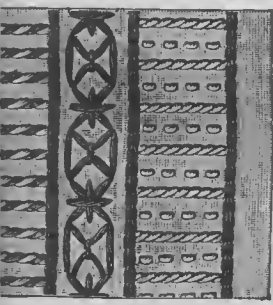


NO. 6.—ANTIMACASSAR.

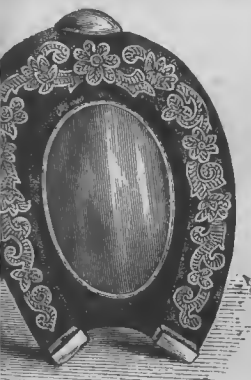
NO. 9.—SPRAY: DARNED  
NET.



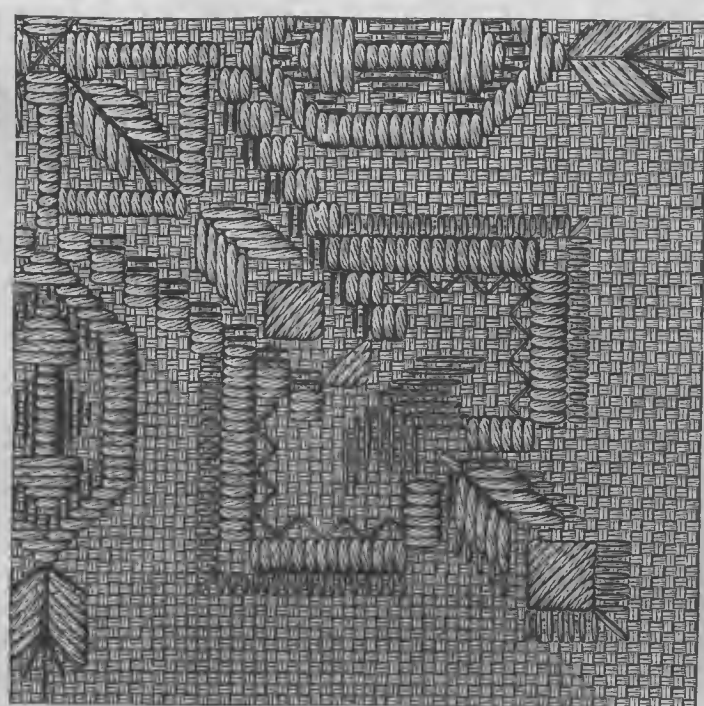
NO. 10.—BORDER FOR NO. 6.



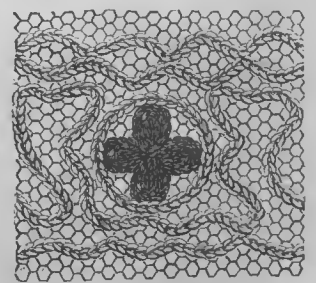
11.—BORDER: EMBROIDERY.



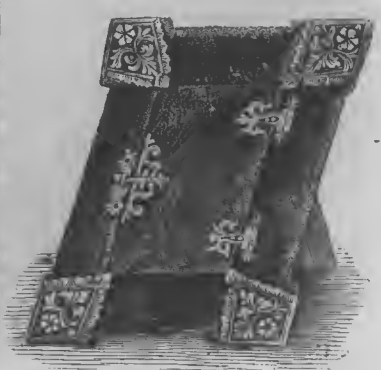
NO. 13.—PLUSH FRAME.



NO. 14.—SECTION OF NO. 6.



NO. 12.—DESIGN: EMBROIDERED  
NET.



NO. 15.—PLUSH FRAME.



## PARIS FASHIONS.

The new woollens for winter costumes are mostly self-coloured, but not of plain tissue. They are in tiny patterns, either basket-work or armour, and mostly in dark shades of green, blue, and reddish browns.

One of the new models lately shown has the skirt pleated in wide flat pleats, reaching above the knees in front, the heading being concealed by a scarf of the material pleated across; this scarf also conceals the edge of the basque-bodice. It is finished at the back by a bow and short wide lappets of the material. Below this the back width forms two or three overhanging puffs, and the skirt is finished by a pleated flounce; coat-sleeves with gauged facings. The bodice is completed by a short cape, fully gauged round the neck, with narrow fluted heading. This cape may be put off and on at pleasure; it can be worn as a sort of small extra mantle as long as the weather permits.

Another model, also very fashionable, has the basque-bodice buttoned down to a few inches below the waist-line. Gauged paniers are applied on to the edge of the basque, rounded off on each side, and lose themselves under the loose puff which forms the tournure at the back. The skirt is either pleated all the way down in front or trimmed with flounces, either pleated or gathered.

The above arrangements appear upon most of the new winter costumes, but some, of more elegant style, are of plain cashmere or silk, combined with braided silk, moiré, or plain velvet. Striped silks still appear in the trimmings and accessories of some costumes, but there seems to be a great tendency towards a return to self-coloured toiles, varied only in the difference of the materials employed.

A new silk fabric, which seems destined to become very popular this winter, is in wide stripes, alternately plain and moiré. It is used for pleated flounces, but in such a way that the moiré stripes alone show on the outside. Shaded and shot silks are also fashionable, and black silk, brocaded with old gold, is employed in combination with plain black satin. The most elegant of trimmings is the rich silk embroidery worked in self colours upon faille or gros-grains, which is now so fashionable. The patterns are the same as those worked upon linen or cambric, in the renaissance style, comprising thick outlines in overcast-stitch, and scallops worked round in buttonhole-stitch and cut out.

A handsome costume is of peacock-blue cashmere, trimmed with embroidery patterns in blue silk over blue faille. The back of the skirt is trimmed with a series of overhanging puffs of cashmere, each divided by a flounce of the embroidered silk. The skirt-front is of cashmere pleated across, with the lower part trimmed with one embroidered flounce and one deep fluting of cashmere. The bodice has facings of embroidered silk, which come tapering down to the edge of the basque; pockets and cuffs to correspond; also revers at the back of the basque, which is slit open to show a pleated gore of cashmere.

Another very stylish costume is of garnet-coloured satin and moiré. The satin forms the bodice of the dress; the moiré is disposed into pleated flounces over the skirt and into a scarf draped across the front and finished into a narrow quilled puff at the back. The basque-bodice is of satin, with draperies of moiré gauged at the shoulder, and again at the waist line for the space of about five inches.

Very neat mantles are made in the shape of a loose jacket, with armholes but no sleeves, and entirely covered over with a deep cape of the same material, which material is, generally speaking, some sort of plaid cloth or dark cheviot, without any trimming but stitched edge and fancy buttons. The stitching is either a match or a contrast to the colour of the material; frequently it is bright red, especially when the fabric is one of the fancy cloths combining thread stripes of various bright colours mingled with dark ones.

The *grande visite* is made this year larger and longer than ever, taking almost the proportions of the pelisse. With various modifications it seems still destined to be the favourite mantle of the winter. Plush, though much less used for mantles than last winter, is still very popular as a trimming.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 680.

## No. 1.—INFANT'S CLOAK.

The cloak is of cardinal-coloured cashmere, trimmed with swansdown; the hood is lined with

satin of the colour of the cloak, and finished with a bow of satin ribbon.—Price of pattern of cloak, trimmed, 50c.; flat, 25c.

## No. 2.—LACE CRAVAT.

The cravat is of white Brussels net, trimmed with insertion and two rows of wide Brussels lace.

## Nos. 3 AND 4.—WALKING-COSTUME FOR LITTLE GIRL FROM THREE TO SIX YEARS OF AGE.

No. 3, showing the front of the paletot, is of olive and ruby checked cheviot, ornamented with ruby silk buttons and two rows of machine-stitching with ruby silk. No. 4, showing the back, is of fawn-coloured camel-hair cloth, with brown bone buttons and brown machine-stitching. Hat of ruby silk, with a silk tuft at the side.—Price of pattern of paletot, made up, 40c.; flat, 20c.

## No. 5.—HOME-DRESS FOR YOUNG LADY.

The dress is of printed blue flannel, with sprays of olive-green; the dress is trimmed with cream-coloured lace, blue enamel buttons, and bows of bronze ribbon.—Price of pattern of dress, trimmed, 80c. Polonaise, trimmed, 60c.; flat, 25c.

## Nos. 6 AND 8.—WALKING-DRESS.

The mantle is of fine black diagonal cloth; the sleeves and bottom of the mantle are stitched with three rows of machine-stitching; the sleeves, collar, and gaugings at the front and back are of satin; the mantle is ornamented with black cord and tassels. No. 6 wears a bonnet of brown straw, trimmed with a scarf of old-gold coloured lace and a gold ornament; No. 8 wears a bonnet of black satin, trimmed with a ruche of cardinal satin and cardinal-coloured plume.—Price of pattern of mantle, made up, 80c.; flat, 25c.

## No. 7.—AFTERNOON-DRESS.

The polonaise is of heliotrope and gold broché; the skirt of heliotrope cashmere; the dress is trimmed with old-gold lace and bows of heliotrope ribbon; the collar is gathered several times at the throat, and falls in pleats on the shoulders; it is edged with lace the colour of that on the skirt, but a trifle narrower.—Price of pattern of dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

## No. 8.—See No. 6.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 681.

## No. 1.—TRIMMING: CROCHET AND WAVED BRAID.

To make the row of loops; Work one buttonhole-stitch with coarse cotton into a point of the braid, turn the cotton over a thick knitting-needle to keep the size of the loops even, and work into the next point of braid.

1st Row of crochet: One double into the stitch of last row on the point of braid, \* one treble into second loop of cotton, three chain, one double into the first. Repeat from \* four times more, working the trebles into the same loop of cotton the first was worked into, one treble, one chain. Repeat from beginning of the row.

For the heading: Work one double into a loop on the other side of braid, three chain. Repeat.

## Nos. 2 AND 3.—BORDERS: ITALIAN-STITCH.

These borders are suitable to be worked round doilies, serviettes, &c., with coloured grain cotton or marking flosselle; it is also fashionable to work them round handkerchiefs.

## No. 4.—TRIMMING: CROCHET AND WAVED BRAID.

For the edge: Work one double into point of braid, two chain, one double treble into the depth of scallop, three chain, one double into first of three chain, one double treble into the depth of same scallop the last double treble was worked into, three chain, one double into the first, one double treble into depth of same scallop, two chain, one double into point of braid. Repeat from the beginning of the row.

For the heading:—

1st Row: Work one double into point of braid, four chain. Repeat.

2nd Row: One treble into centre of four chain of last row, five chain. Repeat.

## No. 5.—EDGING: WAVED BRAID AND CROCHET.

For the loops: Work into the braid as described for No. 1.

For the heading: Work one double into loop, two chain. Repeat.

For the edge: One double into a loop, six chain, work up five loops through the five successive chain-stitches, keep the loops on the hook, draw through altogether, take the hook out of the loop, insert it in the last loop of chain, then into the loop from which it was withdrawn, one chain. Repeat from the beginning of the row.

## Nos. 6, 8, 10, AND 14.—ANTIMACASSAR.

The antimacassar is of Java canvas, embroidered in two shades of pale blue Berlin wool and ruby flosselle. Before cutting the canvas the threads must be counted, so that the four squares and borders may be got in with a correct number of stitches, leaving a depth of about four and a half inches all round for the fringe, which is formed of drawn threads of the canvas. Either of the borders shown in Nos. 8 and 10 may surround the squares. No. 14 gives a quarter of one of the squares in the full size.

## No. 7.—EDGING: CROCHET AND WAVED BRAID.

For the row of loops on each side of the braid see directions given for working No. 1.

For the heading: Work one treble into a stitch, three chain. Repeat.

2nd Row: One single into centre of three chain of last row, three chain. Repeat.

## No. 8.—See No. 6.

## No. 9.—SPRAY: DARNED NET.

This spray is worked on net with flosselle or coloured embroidery silk; it is intended for dotting, at equal distances, on pelerines, scarfs, &c.

## No. 10.—See No. 6.

## No. 11.—BORDER: EMBROIDERY.

This border is suitable to work on bands of cashmere for ornamenting children's dresses; the chain, long, and knot stitches are worked in Andalusian wool of one colour, and the straight, fringe-like stitches in pompadour wool.

## No. 12.—DESIGN: EMBROIDERED NET.

This design is in Brussels net; it is worked in chain-stitch in two shades of silk.

## No. 13.—HORSESHOE FRAME.

The embroidery is worked in silk of one colour upon plush; the frame is for a cabinet-size portrait, and would have to be mounted after the embroidery is worked.

## No. 14.—See No. 6.

## No. 15.—PLUSH FRAME.

The frame is of ruby plush, with gilt ornaments for the corners; the hinges and clasps are gilt.

**AIR AS A STIMULANT.**—The exciting and stimulating properties of pure oxygen are well known, and everyone has felt the invigorating influence of fresh air; yet little practical application has been made of these beneficial properties of a substance so cheap and universal. When the body is weak, the brain fatigued, and the whole system in a state of lassitude, just go into the open air, take a few vigorous inspirations and expirations, and the effect will be instantly perceived. The person trying the experiment will feel invigorated and stimulated, the blood will course with freshness, the lungs will work with increased activity, the whole frame will feel revived, and nature's stimulant will be found the best.

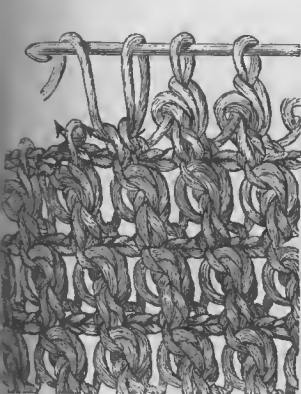
**STAY AT HOME.**—If a wife wishes to retain her husband's affection she will stay at home as much as possible. There is nothing that is calculated more speedily to disgust a man with his home than to be frequently solitary in it. A wise and good man will delight in finding in his wife a companion, a friend, and an adviser. If, when racked with illness of body, or distracted with perplexity of mind, he enters his house expecting, in the one case, the soothing attendance, or in the other the affectionate advice, of her to whom he has devoted his life and his fortune, and finds that she has left his home for gay and unmeaning scenes, he will, even though she be perfectly ignorant of his particular need and desire of her society, feel something very like a doubt of the reality of her attachment to him.



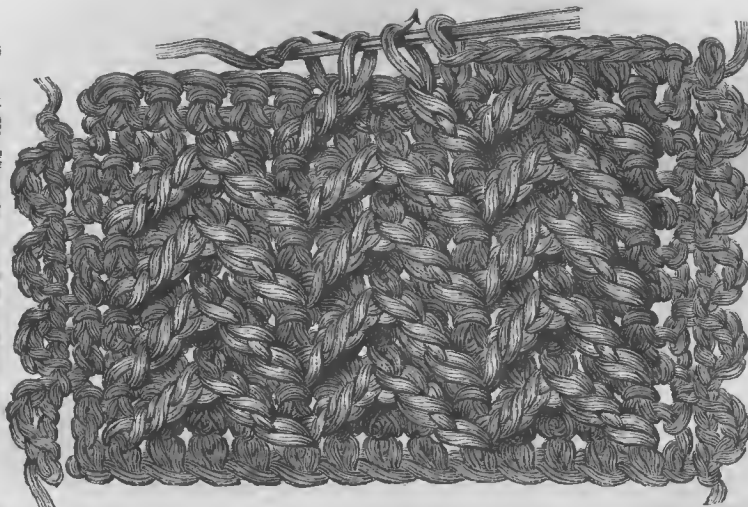
NO. 5.—VISITING-DRESS.

NO. 6.—RECEPTION-DRESS.





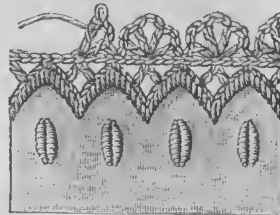
NO. 1.—TRICOT DESIGN



NO. 2.—CROCHET STRIPE.



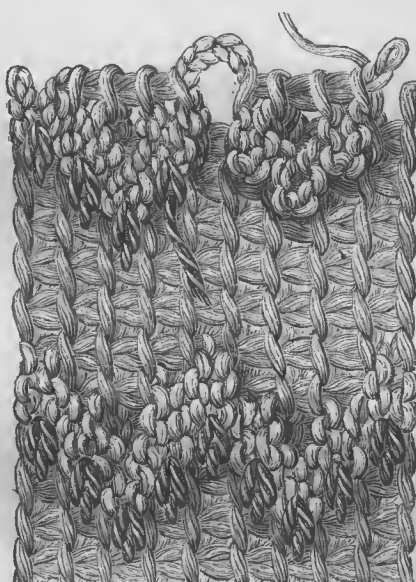
NO. 3.—CAP: CROCHET



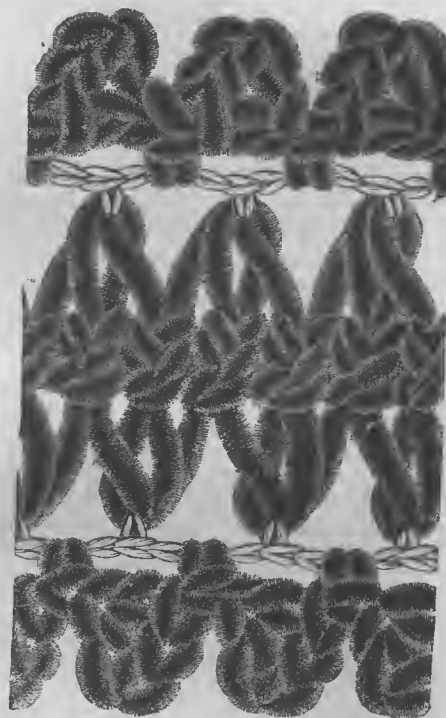
NO. 4.—EDGING: CROCHET AND EMBROIDERY.



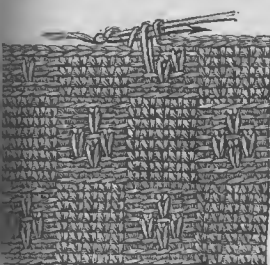
NO. 5.—FORK-WORK STRIPE.



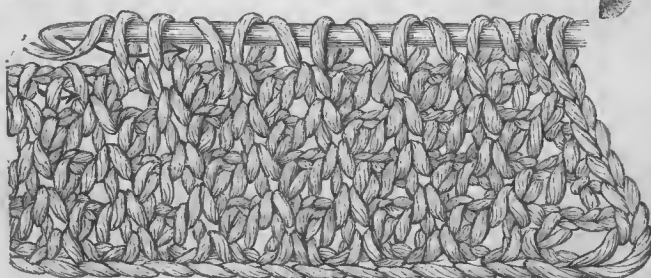
NO. 6.—TRICOT DESIGN.



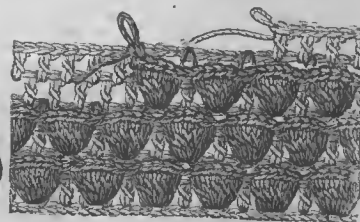
NO. 7.—FORK-WORK STRIPE.



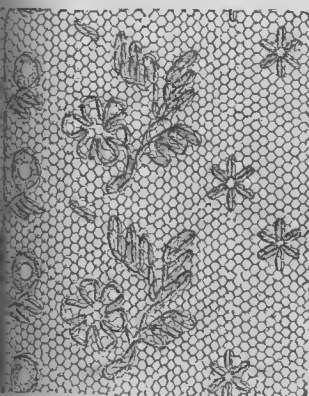
NO. 8.—BASKET-PATTERN: CROCHET.



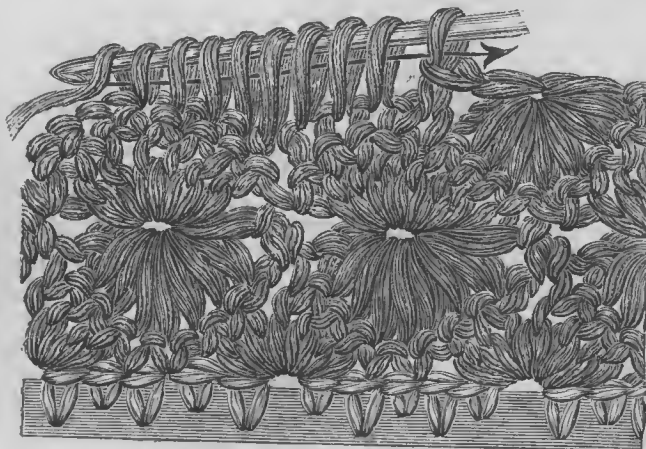
NO. 9.—TRICOT DESIGN.



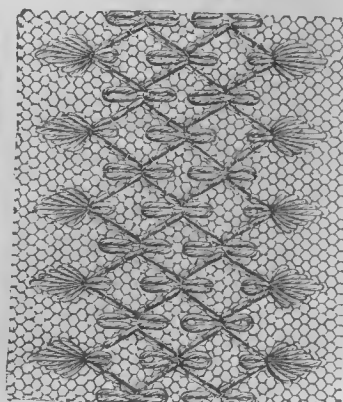
NO. 10.—DETAIL OF NO. 3.



NO. 11.—LACE: DARNED NET.



NO. 12.—DIAMOND PATTERN: CROCHET.



NO. 13.—INSERTION: DARNED NET.



# SUPPLEMENTS CONTAINED IN THIS MONTH'S PART.

## DESCRIPTION OF

### No. 23 OF THE NEW SERIES OF PERMANENTLY ENLARGED COLOURED FASHION PLATES.

**FIRST FIGURE.**—Walking-dress of nut-brown cashmere; paletot of dark green velvet, trimmed with golden beaver fur. Gray felt bonnet, trimmed with brown moiré ribbon.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of prune velveteen, trimmed with silk cord, seal fur, and a sash of shaded satin ribbon. Hat of prune velvet, trimmed with shaded ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**THIRD FIGURE.**—Walking-dress of black cashmere, trimmed with beaver-shaded satin ribbon; mantle of black cloth, braided and trimmed with silk embroidery and passementerie ornaments. Black velvet hat, trimmed with ruby ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Walking-dress of prune Umritzur cashmere; mantle of black satin duchene, trimmed with silk embroidery and passementerie ornaments. White felt bonnet, trimmed with prune velvet and a white ostrich feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Reception-dress.—The dress is of garnet velvet, the train of stamped velvet of the same colour; the jacket is trimmed with white silk embroidery.—Price of patterns of complete dress, trimmed, \$1.80. Jacket-bodice, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Reception-dress of biscuit and brown brocade; the scarf-drapery, sleeves, and kiltings are of brown satin; the scarf is trimmed with a deep black lace.—Price of patterns of complete dress, trimmed, \$1.60; flat, 30c.

**SEVENTH FIGURE.**—Walking-dress of slate-gray serge, trimmed with crossfolds of velvet; velvet muff, lined with satin of the colour of the dress, bound with gold colour and embroidered with a coat of arms. Felt hat, trimmed with velvet and feathers.—Price of pattern of complete dress, trimmed, \$1.60. Jacket, with cape, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Walking-dress of navy-blue cashmere; mantle of black sicilienne, trimmed with rich passementerie embroidery and fringe; satin muff, ornamented with jet beads. Felt hat, trimmed with feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**NINTH FIGURE.**—Reception-dress.—The skirt is of blue surah; trained polonaise of velvet or velveteen, trimmed with fur; sleeves and scarf of brocade.—Price of patterns of complete dress, trimmed, \$1.80. Trained polonaise, trimmed, 80c.; flat, 30c.

**TENTH FIGURE.**—Afternoon-dress.—The skirt and pointed cuirass are of prune velveteen; the sleeves and tunic of prune and gray striped woollen material, trimmed with rich fringe; the cuirass is trimmed with fur.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Cuirass, trimmed, 60c.; flat, 25c.

**ELEVENTH FIGURE.**—Walking-dress for Little Girl from Eight to Ten Years of Age.—The dress is of biscuit-coloured diagonal, trimmed with brown velvet. Brown velvet hat, trimmed with ostrich feathers and lined with biscuit satin.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**TWELFTH FIGURE.**—Walking-dress of myrtle-green Umritzur cashmere; mantle of brown diagonal cloth, ornamented with cord and bead embroidery, and trimmed with fur. Brown velvet toque, trimmed with a tropical bird.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**THIRTEENTH FIGURE.**—Walking-dress for Slight Mourning.—Dress of black cashmere; Mother Hubbard cloak of cashmere, trimmed with black satin embroidery and loops of moiré ribbon. Chip hat, trimmed with beaded lace and feathers.—Price of pattern of Mother Hubbard cloak, trimmed, 60c.; flat, 25c.

**FOURTEENTH FIGURE.**—Walking-dress for Little Girl from Six to Eight Years of Age.—The dress is of heliotrope cashmere; paletot, with cape of myrtle-green velvet, trimmed with black fur, silk cord, and barrel-shaped buttons. Green velvet toque.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

**FIFTEENTH FIGURE.**—Home-dress for Little

Girl from Five to Seven Years of Age.—The dress is of garnet cashmere, trimmed with white silk embroidery; collar, cuffs, and revers of velvet.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SIXTEENTH FIGURE.**—Walking-dress of prune cashmere and broché; mantle of black sicilienne, trimmed with quilted satin; a jet bead is sewn in the corner of each of the diamonds of quilting. Black velvet hat, lined with satin and trimmed with prune feathers; muff of quilted satin and prune broché.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**SEVENTEENTH FIGURE.**—Home-dress for Little Girl from Six to Eight Years of Age.—The dress is of blue cashmere, trimmed with velvet and fringe of a darker shade.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**EIGHTEENTH FIGURE.**—Walking-dress of brown serge; mantle of black satin duchene, trimmed with silk embroidery and loops of ribbon. Black velvet bonnet, trimmed with garnet satin ribbon.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

**NINETEENTH FIGURE.**—Afternoon-dress.—Skirt of gray cashmere, trimmed with gauged flounces; polonaise of dark prune velvet or velveteen, trimmed with rich fringe.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

**TWENTIETH FIGURE.**—Walking-dress of blue cashmere, with side panels of satin. Mantle of brown velvet, ornamented with cord embroidery and trimmed with fur and silk cord. Black velvet hat, lined with blue satin, and trimmed with ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## DESCRIPTION OF COLOURED SHEET.

### HEAD-DRESS IN ICE SILK; DESIGNS FOR TWO ANTIMACASSARS IN BERLIN WOOL.

#### Nos. 1 AND 2.—HEAD-DRESS AND TRIMMING.

Any two colours may be selected. The foundation in pale pink, with border in light blue; foundation in old gold, with border in ruby; old gold and black, or as shown in our illustration; gray and ruby are all pretty combinations. The head-dress is very easily and quickly made, and will be a novel and pretty little present to make to any lady; it is quite as pretty to wear for a little fichu as for a head-dress. It is warm, light, and inexpensive to make. It will look very pretty in pompadour wool as well as in ice silk.

**MATERIALS REQUIRED:** A bone crochet-hook, half a ball of gray, one and a half ball of ruby ice silk.

Ice silk is a recently invented and very light make of silk, prepared by Messrs. Faudel, Phillips and Sons.

Commence at the long side of the crown with one hundred stitches.

1st Row: One double into each stitch.

2nd Row: One double into a stitch, three chain, pass over two stitches, and repeat.

3rd Row: One double into centre of second three chain of last row, \* three chain, one double into the centre of next three chain. Repeat from \* until you have worked into the last loop but one of chain, then turn back.

Every row is like the third, with the exception that in each row there will be one loop of three chain less at each end; this is to shape the crown.

Continue to work as described until you have only five loops of three chain; fasten off.

With ruby silk join to the end of the first row, by drawing the silk through with one single. Make a chain of sixty stitches for the ends, which are shown in slightly reduced length in the illustration, in order to accommodate it to the sheet. Fasten off the silk, and work the same number of stitches for the other end.

Work a row of doubles on both sides of the chain for the strings, and round the foundation of head-dress.

For the border, which is shown in the full size:—

1st Row: Work one double into a stitch at the edge of foundation, five chain, pass over three stitches, and repeat all round.

2nd Row: One double into centre of five chain, two chain, four trebles into centre of next five chain, two chain. Repeat from the beginning of the row.

3rd Row: One double into double of last row, two chain, four trebles into centre of cluster of last row, two chain. Repeat from the beginning of the row.

4th Row: One double into double of last row, three chain, six trebles into centre of cluster of

last row, three chain. Repeat from the beginning of the row.

Five graduated lengths of the border are worked separately, and are sewn to the front of the foundation with a needle and silk.

**Nos. 3 TO 7.—DESIGNS FOR ANTIMACASSARS, COUVRE-PIED, CUSHION-COVERS, &c.; TRIMMING, AND STRIPES, OF DIAMOND AND RAISED CROSS-PATTERN CROCHET.**

The trimming shown in Nos. 3, 4, and 6 is suitable for the ends of antimacassars, &c.

**MATERIALS REQUIRED:** Berlin wool of two shades, a mesh  $\frac{3}{4}$  inch wide, and a bone tric t hook, No. 12 (Walker's bell gauge).

The detail for working the top of trimming is shown in Nos. 3 and 4:—

Take double wool of the dark shade, turn it once round the mesh, work with the light wool one double into the loop, \* turn the wool over the mesh again, one double into the loop (see Illustration No. 3), repeat from \* until you have the length required, slip the loops off the mesh. For the other side, cross the loops (see Illustration No. 4), work one double into each loop after they are crossed.

For the scalloped edge:—

1st Row: With the light shade work one double into the back horizontal loop of each stitch.

2nd Row (with the dark shade): Work one double into a stitch, pass over three stitches, nine double trebles into the next, pass over three stitches, and repeat from the beginning of the row.

3rd Row (with the light shade): One double into each stitch of last row.

For the balls: Cut two circles of cardboard a little larger than you wish the balls to be, cut in the centre a circular hole about the diameter of one-third of the whole round, put the two card circles together, and with long needlefuls of wool of another colour sew through the centre hole and over the outer circle of card, so as to cover it completely and evenly; continue thus till the centre hole is filled up, then with a pen-knife or sharp scissors cut quite through the wool all round down to the edges of the card, and slip a piece of wool of sufficient length in between the two cards; tie it tightly together, and trim the ball with scissors. The good shape of the ball depends upon the centre hole being quite the right size. If it be too large, the ball will be rather flat; if too small, it will be oval in form. These balls are sewn to the border in the depth of scallop with a needle and wool.

#### DIAMOND-PATTERN CROCHET.

This very pretty pattern is suitable for antimacassars, couvre-pieds, &c., which may be worked in stripes of three or more shades of two colours, or alternated with stripes of raised cross pattern. The detail and directions for working the diamond pattern will be found in No. 12 of our Fancy-work page, and directions for working it are fully given.

#### No. 7.—RAISED CROSS-PATTERN TRICOT.

**MATERIALS REQUIRED:** Tricot hook No. 9 (Walker's bell gauge), double Berlin wool of two colours, or double Berlin wool for the ground, and arasene of a contrasting colour for the raised crosses.

This stripe, although coloured crimson and gray in our sheet, will look equally well if olive be used for the ground and pale blue for the crosses; or a coffee-coloured ground with crimson crosses, or two shades of one colour may be used. An olive stripe with blue crosses would look well joined to one of blue with olive crosses; or the stripe may be alternated with a stripe of diamond-pattern crochet.

The loops of eleven chain are worked with wool of a different colour to the foundation; the wool is carried from one loop to the other at the back of the work. We give this explanation here as we shall not mention the change of colour in the directions for working.

To begin, make a chain of twenty-six stitches, work up and off in plain tricot.

1st Row: Work up two loops, \* eleven chain, one single into the same loop, work up a loop through each of three next stitches, repeat from \*; end by working up two loops. Work off in the ordinary way.

2nd and 3rd Rows: Tricot.

4th Row: Work up a loop, \* pass the hook through next loop and through the centre stitch of second eleven chain, draw through both loops together, work up two loops, pass the hook through centre of first eleven chain and through next tricot loop together, work through with one loop, take up a loop through each of two next loops, then repeat from \*, crossing the loops all the same way. Work off the loops in the usual way.

5th Row: Work up five loops, \* eleven chain, one single into loop last worked into, work up three loops, repeat from \*, and with working up five loops. Work off as usual.

6th and 7th Rows: Tricot.

8th Row: Work up four loops, \* pass the hook through the next loop and through the centre of second eleven chain, work up one loop through both, work up a loop through each of two next stitches, pass the hook through the centre of next eleven chain and through the next tricot loop, work off both together, work up the two next loops, and repeat from \* until within four loops of the end; these must be worked up without working a loop of chain to keep both sides alike; work off the loops as usual. Repeat from the first row.

## THE GIGANTIC SUPPLEMENT

COMPRISÉS

A great variety of Winter Fashions for Ladies and Children, and Full-size Patterns for Cutting-out Two Winter Mantles for Ladies, with Designs for Ornamenting them in Cording and Beads or Braiding.

## PARIS FASHIONS.

The new winter bonnets are mostly in the poke shape, intensified and exaggerated in the protruding brim, so as quite to resemble the coal-scuttle shape still dear to Quakers. Fancy the dear old ladies now appearing in the height of fashion! The crown of these bonnets is very high, square, and moderately wide. Hats are also of large size. The Tyrolese with semi-conical crown and brim, capriciously curled up or flattened down on one side, seems likely to be one of the most popular shapes; but the Rembrandt, Rubens, and Sir Joshua Reynolds styles will still hold their own among the most fashionable, while the Brigand and Smuggler and such fantastic shapes will please the fancy of the young. Indeed, it would appear that the *bizarre* and capricious will be the marked feature of all our winter chapeaux.

As to material, the fur or beaver felt remains in great favour, either for entire shapes, or as a bordering to shapes of smooth felt. Plush is much used as a trimming, and will certainly continue to be so through the winter; it is, however, less employed than last year for strings, its great unfitness for this purpose having been recognized. Plush and velvet appear this season, not only in their natural plain state, but with shaded and striped effects, also mottled and spotted in a variety of ways. Handsome ridged plush is at a premium, and a new style shows a sprinkling of white hairs at the surface in imitation of fashionable furs.

Ribbons are striped in plush and moiré, or moiré and satin; they are brocaded, plaided, shaded, or shot; a handsome style is the shot surah ribbon spotted with chenille. In fact, the variety of ribbons shown for millinery purposes is unusually great, including every style of material and pattern.

Beautiful shaded feathers and plush and velvet flowers complete the garniture of the new bonnets and hats of the season. In colours we see no departure from last winter's favourites. Blues are of dark shades inclining to plum colour; browns are in chocolate shades; seal-brown, nut, and *pain brûlé* being also still *à la mode*; dark reds appear in claret and garnet tints, and in deep shades of amaranth, cardinal, and Vesuvius colour; deep purples and dark grays are always popular, but green is the prime favourite this season; it appears in myrtle and ivy shades, also in dark bottle and invisible hues strongly inclining to black; bronze, olive, and old gold very generally combine with most of these shades, and are also extensively used with black. Dark green and old gold, relieved with a *souçon* of red, is one of the favourite combinations of colour of the season.

The materials shown for winter costumes are mostly soft-finished woollen stuffs, such as cashmeres and camel's-hair cloths either in self colours, plaids, or stripes; there are also cloths of basket texture, and cheviot cloths in tiny checks or thread stripes, and limousines in tiny mottled patterns. All these are either used by themselves or in combination with plain self-coloured fabrics.

Figured materials are by no means given up. Every style of tissue—velvet, satin, plush, gros-grains—are to be seen in every variety of pattern, brocaded, damassé, shaded, striped, plaided, shot, or watered. Toilets are more frequently monochrome this autumn than last, effects being obtained by a difference in the

style of materials; thus a brocade is combined with a plain silk or satin; a dull woollen material with a glossy satin or velvet, and so on.

Some brocades, however, are of two colours, one for the grounding, the other for the pattern in relief. Roman and Algerian stripes in vivid colours are also occasionally employed for the trimmings and effective appliances of costumes, the principal of which is monochrome. Plaided or striped materials are also used in the same way, forming the collar, facings, cuffs, and so on of plain woollen costumes.

### DESCRIPTION OF

## FASHION ENGRAVINGS, Page 696.

### No. 1.—FASHIONABLE ORNAMENTS.

The ornaments, consisting of bracelets, necklet, and brooch, are of gold and blue enamel; the letters are raised gold upon enamel.

### No. 2.—LACE FICHU.

The fichu is of cream-coloured duchesse lace and folds of shaded blue satin; it is ornamented in front with a spray of roses and foliage.

### No. 3.—CRAVAT-BOW.

The bow is of scarlet surah and cream lace; the surah is gathered in the middle in three rows, and forms a fold over the heading of the lace.

### No. 4.—FICHU: LACE AND SILK.

The fichu is composed of gold-colour and black lace and shaded gold satin.

### No. 5.—VISITING-DRESS.

The skirt is of myrtle-green satin, trimmed with puffs, kiltings, and loops of ribbon; the upper part of the dress and the back drapery are of satin and moiré striped; this is fixed to the skirt under a band of satin, fastened by a pearl buckle. Myrtle velvet bonnet, trimmed with shaded ostrich feathers and satin strings.—Price of patterns of complete dress, trimmed, \$1.60; flat, 60c.

### No. 6.—RECEPTION-DRESS.

The skirt is of light copper-coloured satin, trimmed with puffs and kiltings; the pointed bodice, paniers, and train are of pale gold-colour and brown brocade, trimmed with kiltings of satin, embroidered lisse, and loops of wide moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.80. Panier and train, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO.,

6, EAST 14TH STREET, BROADWAY,

(Near the Palais Royal), or

NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

### DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 697.

### No. 1.—TRICOT: DESIGN FOR SHAWLS, COMFORTERS, &c.

This design, being rather open, is suitable for shawls. For this purpose it should be worked with single Berlin wool and a hook, No. 9 (Walker's bell gauge).

Make a chain the length required.

1st Row: Work up a loop, turn the wool over the hook from the front to the back, work up another loop through the next stitch, draw through all three loops together, drawing the wool through from the back to the front; work off the loops in the usual way, with this exception, that a chain-stitch must be worked between each loop.

2nd Row: Work up a loop through the two slanting loops at the top of cluster, turn the wool in front of the hook, work up a loop through the next chain of last row, draw through all the loops together, close the cluster with one chain, repeat from beginning of the row; work off as described for first row. The second row is repeated throughout.

### No. 2.—STRIPE: CROCHET, FOR COUVRE-PIEDS, ANTIMACASSARS, &c.

This stripe is suitable to be used with other stripes for antimacassars. For this purpose it should be worked with double Berlin wool and a tricot-hook, No. 9 (Walker's bell gauge).

Make a chain of sixteen stitches.

1st Row: One double into each stitch.

2nd Row: One double into each of four stitches, \* one double treble into the second stitch

of first row, keep the top loop on the hook, one double treble into the sixth stitch of same row, draw through two loops on the hook (see design), then draw through the last loop on the hook, one double into each of four next stitches; repeat from \*, working the double trebles into the sixth, tenth, and fourteenth stitches. These two rows are repeated throughout.

For the edge: One double into the edge of stripe, three chain, one treble into the top of double, pass over one row of stripe, and repeat from the beginning of edging row.

### Nos. 3 AND 10.—CAP: CROCHET.

MATERIALS REQUIRED: Scarlet crochet cotton, gold-coloured ice silk, and a steel crochet-hook.

The design shown in Illustration 10 is used for the crown of the cap; it is worked in rows, always commencing at one side; to keep the raised pattern upwards. Cut a circle of paper the size required, and work the crown to the pattern. The design is in two parts—the network for the foundation, and the clusters of trebles for the right side.

Commence with the foundation, which is worked in crimson crochet cotton.

Make a chain the length required.

1st Row: One treble, separated by one chain, into each alternate stitch of last row.

2nd Row: One treble under chain of last row, one chain. Repeat from the beginning of the row.

For the outside, which is worked in gold-coloured silk, work five trebles under the chain, one treble of last row was worked into, one double into the chain of next row of foundation (see design). Repeat from the beginning of the row.

2nd Row: Five trebles into the double of last row, one double into the second row above, of foundation. Repeat from the beginning of the row.

The border is worked with scarlet silk like the border described for the opera-cap shown on the Coloured Sheet with this the November Part. (See description of Coloured Sheet.)

### No. 4.—EDGING: CROCHET AND EMBROIDERY.

The embroidery is worked in buttonhole and sewing-over stitches upon embroidery muslin.

For the crochet edge:—

1st Row: One treble into a buttonhole-stitch at the edge of the scallop, keep the top loop on the hook, one treble into the side of next scallop, three chain, one double into top of scallop, three chain. Repeat from the beginning of the row.

2nd Row: One single into the double of last row, one chain, four trebles, each separated by three chain, into the trebles of last row, one chain. Repeat from the beginning of the row.

### No. 5.—STRIPE: FORK-WORK AND CROCHET.

MATERIALS REQUIRED: Double Berlin wool, a fork  $1\frac{1}{2}$  inch across, and a bone tricot-hook, No. 11.

This stripe is suitable to be used with stripes of crochet or tricot for antimacassars.

For the fork-work: Make a loop in the wool, pass it over one side of the fork, turn the fork; you will then have a loop over each side, work two doubles under first loop, \* turn the fork, two doubles into left-hand loop. Repeat from \* for the length required, and slip off the fork.

For the edge, which is worked on each side of the stripe:—

1st Row: Twist the loop of fork-work (see design), one double into the loop, two chain. Repeat from beginning of the row.

2nd Row: One treble under two chain, seven chain, one double into the first. Repeat from the beginning of the row.

For the row of picots in the centre of stripe: Work one single into a left-hand double of fork-work, five chain, one single into same stitch, one single into double on the other side of fork-work, five chain, one single into the same stitch. Repeat from the beginning of the row.

This row may be worked in a contrasting colour if preferred.

### No. 6.—TRICOT: DESIGN FOR ANTIMACASSARS, COUVRE-PIEDS, &c.

This design is suitable for couvre-pieds, antimacassars, counterpanes, &c.; it may be worked with one or two colours, with single Berlin wool and a bone hook, No. 9 (Walker's bell gauge).

If for a counterpane, coarse crochet-cotton and a hook, No. 11, should be used. If for a large piece of work, it will be found more convenient to work it in stripes, and join the stripes

together afterwards. Work three rows in ordinary tricot. By a row, we mean working up and off the stitches.

4th Row: Work up all the loops, work off four loops in the ordinary way, \* seven chain, work off the four next loops. Repeat from \* to end of row.

5th Row: Work up all the loops, work off three loops, \* seven chain, work off two loops. Repeat from \* to the end of row.

6th Row: Work up all the loops, work off two loops, \* seven chain, work off four loops. Repeat to end of row.

7th to 11th Rows: Plain tricot. The loops of chain are caught down, as shown in illustration, by single chain-stitches, worked with pompadour wool of a contrasting colour.

#### No. 7.—FORK-WORK: STRIPE.

This stripe is worked with chenille or arrasene; the fork-work for the centre is worked as described for centre of No. 5.

For the edge:—

1st Row (worked with purse-silk of a contrasting colour): Twist two loops of fork-work, one double through both together, three chain. Repeat from the beginning of the row.

2nd Row (with chenille or arrasene): One double under three chain, five chain, one double into the first. Repeat from the beginning of the row.

#### No. 8.—BASKET-PATTERN: CROCHET.

This design is suitable to be worked in silk for purses, or in coarse crochet or knitting cotton for counterpanes. The cotton must be broken off at the end of every row, as each row is commenced at the same end to keep the pattern of the right side of the work. For counterpanes it may be worked in stripes or squares.

Make a chain the length required.

1st Row: One double into every stitch.

2nd and 3rd Rows: One double through the centre of the two perpendicular loops of each of five successive stitches, one double through the back horizontal loop of next five successive stitches. Repeat from the beginning of the row.

4th Row: One double between each of the perpendicular loops of five successive stitches, one double through the back loop of each of two next stitches, draw up a loop through the next loop of second row of square (see design), one double through the back loop of next two stitches. Repeat from the beginning of the row.

5th Row: One double through the perpendicular loops of each of five successive stitches, one double through the back loop of next stitch, draw up a loop through next loop of third row of square (see design), one double into the back loop of next stitch of last row, draw up a loop through next stitch of third row, one double into the back loop of next stitch of last row. Repeat from the beginning of the row.

6th Row: One double between the perpendicular loops of each of five successive stitches, one double through the back loop of two next stitches, draw up a loop through the next stitch of fourth row, one double through the back loop of each of two next stitches of last row.

7th Row: Like second row.

In the next seven rows the pattern is reversed by commencing the row with the five stitches worked into the horizontal loops of five successive stitches.

#### No. 9.—TRICOT: DESIGN FOR COUVRE-PIEDS, &c.

This design is suitable for couvre-pieds, antimacassars, petticoats, &c.; either single or double Berlin wool may be used, and a bone tricot hook.

Make a chain the length required.

1st Row: Put the wool over the hook, put the hook under the chain, pull up a loop, repeat, keeping all the stitches on the hook; coming back, pull through two loops together, one chain between.

2nd Row: Pull up a loop through two loops together, pull up a loop under the chain, one chain. Repeat. In working off the loops, \* draw through two loops together, one chain. Repeat from \*.

The second row is repeated throughout.

#### No. 10.—See No. 3.

#### Nos. 11 and 13.—LACE AND INSERTION: DARNED NET.

This lace is very much used for trimming evening-dresses, fichus, caps, cravats, &c. It may be worked upon white net with linen flossette, or upon black net with black or coloured flossette.

#### No. 12.—DIAMOND PATTERN: CROCHET. MATERIALS REQUIRED: Double Berlin wool, and a bone hook No. 9 (Walker's bell gauge.)

This stripe is worked lengthwise in shades of any colours; the wool must be broken off at the end of each stripe, and the work commenced always at the same end. With the darkest shade make a chain the length of the stripe.

1st Row: One double into a stitch, pass over two stitches, nine trebles into the next, pass over two stitches, and repeat from the beginning of the row.

2nd Row: One double into the centre treble of cluster, draw up a loop through each of eight next successive stitches, draw through all the loops on the hook together, close with one chain (see illustration). Repeat from the beginning of the row.

3rd Row: One double under the first loop of cluster, eight trebles under the chain at the close of cluster of last row. Repeat from the beginning of the row.

The second and third rows are repeated.

#### No. 13.—See No. 11.

### THE HOME.

#### COOKERY.

**COLD MEAT AND HAM CROQUETTES.**—Take cold fowl or cold meat of any kind, with a few slices of cold ham fat and lean, chop together until very fine, add half as much stale bread grated, salt, pepper, grated nutmeg, a teaspoonful of made mustard, one tablespoonful of ketchup, a small lump of butter. Knead all well together, make into small flat cakes (the yolk of an egg can be used to bind the ingredients, but it is not necessary). Brush with the yolk of a beaten egg on both sides, cover thickly with grated bread-crumbs, fry in a little lard or butter to a light brown. It is surprising how many of these croquettes can be made from a very little cold meat and ham, and they are excellent.

**FISH CROQUETTES.**—The remains of any cold fish. Remove all skin and bones most carefully, then mash the fish free from all lumps; add a piece of butter, pepper, salt, and mace (and if you have any cold crab, or lobster sauce, so much the better). Form the fish into portions the size and shape of an egg; if too soft, a few bread-crumbs may be added. Dip each portion into an egg well beaten up, and then into fine bread-crumbs. Fry a golden-brown in boiling lard, drain, and serve on a napkin garnished with fried parsley, or on a dish with tartare sauce.

**FISH FRITTERS.**—Take the remains of any fish which has been served the previous day, remove all the bones, and pound it in a mortar, add bread-crumbs and mashed potatoes in equal quantities. Mix together half a teacupful of cream with two well-beaten eggs, some cayenne pepper and anchovy sauce. Beat it all up to a proper consistency, cut it into small cakes, and fry them in boiling lard.

**KING GEORGE'S PUDDING.**—One pint of bread-crumbs, half-pint of flour, a teaspoonful of baking-powder sifted in flour, a little salt,  $\frac{1}{2}$  lb raisins,  $\frac{1}{4}$  lb currants,  $\frac{1}{4}$  lb chopped suet, a teacupful of milk, one egg; tie the pudding tightly in a bag and boil three hours; serve with wine sauce.

**ECONOMICAL FAMILY PUDDING.**—Bruise with a wooden spoon, through a colander, six large or twelve middle-sized boiled potatoes; beat four eggs, mix with a pint of good milk, stir in the potatoes; sugar and seasoning to taste; butter a dish; bake half an hour. This receipt is simple and economical, as cold potatoes, which may have been kept two or three days, till a sufficient quantity is collected, will answer quite well. A teacupful of marmalade is nice for the flavouring.

**AN UNPOPULAR QUALITY.**—Don't criticise your neighbours, whatever may happen. Such a habit will not do any good, and will do harm—if you mind being called disagreeable. If you don't like anyone's chin, don't put your feelings into words. If anyone's manner does not please you, remember your own. People are not made to suit everyone's taste: recollect that. Take things as you find them, unless you can alter them. Even a dinner, after it is eaten, cannot be made better. Continual fault-finding, continual criticism of this one, the dress of the other, and the opinions of another, will make home the unhappiest place under the sun. If you are never pleased with anyone no one will ever be pleased with you. And if it is known you are hard to suit, few will take pains to suit you. Instead of that, you will find yourself avoided by all.

### PAUL WYCHERLY.

BY THE AUTHOR OF "VIVETTE," ETC.

#### CHAPTER XXXV.

Miss FERNFLAX looked at the pretty governess in her simple robe of black and white print in the greatest amaze.

"Dear me!" she said. "Do you know Miss Grayson?"

"I did once," stammered Hetta; "but I am so curious to know whom she is to marry—"

"A little miserable musician who fancied himself a second Mario—an ugly little fellow lame of one leg, the son of a poor provincial lawyer—too lazy to work! He hasn't a penny to bless himself with, and he thinks Miss Grayson's fine connections will help him to get upon the boards of the Italian Opera. Lady Landower—the Lady of Ashe, as it is the fashion to call her—invited him to sing in public at her *soirée* last night. A terrible performance it was. People were laughing behind their fans. He has the impudence of a bantam and a voice like a penny whistle, weak and shrill, inartistic and mean. 'Louva,' as Rhoda Grayson calls Lady Landower, is singularly stupid about music. She never knows one tune from another, and could not distinguish between Edward Lloyd, cultivated tenor and the tipsy refrain of a hoarse and hilarious cabman. This being the case, it little matters to her ex-gipsy ladyship who it is who sits down and makes a noise before the grand piano in the grand old-gold satin drawing-rooms of St. James's Square; so she patronizes Monsieur Jacobini—his true name is Jacobs—because she pleases Rhoda; and all that Rhoda has to do to please her, she tells me, is to abuse that silly runaway girl Hetta Landower, who won't forgive her father's second marriage. Rhoda never really liked that Miss Landower. I believe she is a great beauty; but she is a great idiot too, quarrel with the inevitable!"

"And this was my world!" said Hetta to herself; "and this is how they speak of me, and this is how they bow down to the usurper who is now the Lady of Ashe!"

Mrs. Dunreath had paid little attention to the mere gossip of the world as retailed by Miss Fernflax; but she seemed to have forgotten the terrible headache she had been suffering from or perhaps excitement had driven it away. She sat up, pale, erect, with a sad, stern, strange look flashing in her eyes.

"I must find this out," she said. "If the strange Lady of Ashe is my child, I must look upon her—I must fold her in my arms. Al! how she loved me, my little Bessie! She was three years old when they stole her from me!"

Hetta remembered to have heard Paul speak of a fancy this Louva had that once she had lived in carpeted rooms, and that she had seen a lady lying down on a couch with shut wet eyes as if weeping when asleep, and that over the sofa had hung a picture of a man waiting in the shadows of tall houses with a dagger hidden, half hidden, in his sleeve. Was Louva the sister of Paul? If so, Hetta could not hate her any longer—cruel, savage, as she most undoubtedly was.

"Tell me, Mrs. Dunreath," she said, "the story of how you lost your child, and then I will tell you something I once heard about this Lady of Ashe."

"It was at Bristol," said Mrs. Dunreath; "it was winter-time. I was in furnished lodgings with my husband, and my two children, and nurse called Sarah. Mr. Dunreath was not well he could not bear a noise. Bessie was a spirit, a noisy child. She had a violent temper. The sweet lamb was only three years old. Mr. Dunreath did not love the girl; he was proud of the boy. Paul at five was always dignified and self-contained. One day the maid took my Bessie out. She returned crying and screaming, and said the child had fallen into the water at the docks. She had no right to take her to the docks. She said nobody there had seen her fall in only herself, and she had screamed, and brave man had dived; but she was never never—never found! All the papers were full of it at the time, because I would not believe the girl. Only one witness besides herself professed to have seen the child fall in, and that was a deaf old beggar-woman, who would say anything. My child was never found. It nettled my brain; it shadowed all my life. Somewhere there is mystery and wrong. Al! how I knelt at the feet of that hard creature, her name was Sarah Randall—and begged her to tell me the truth—the real truth; but she was pitiless as a rock. She only shook her head and turned away her face, and pretended to weep. Somebody had stolen the child from her."





NO. 1.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

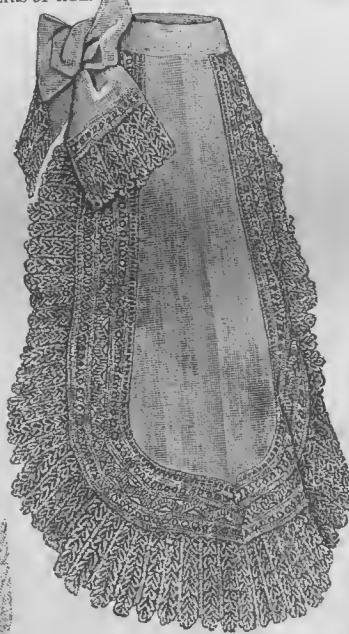
NO. 2.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.



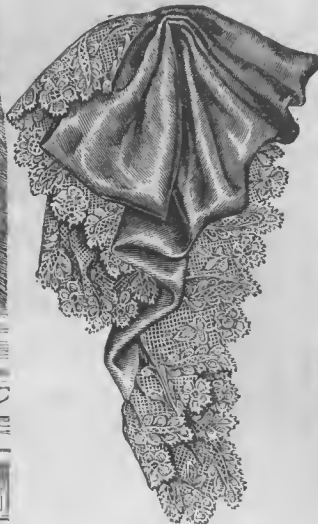
NO. 3.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE. NO. 4.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.



NO. 6.—DINNER-DRESS.



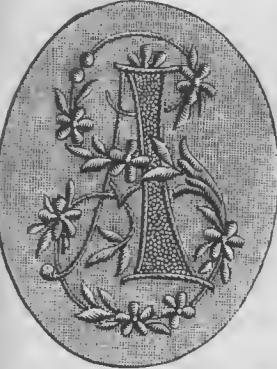
NO. 5.—MORNING-APRON.



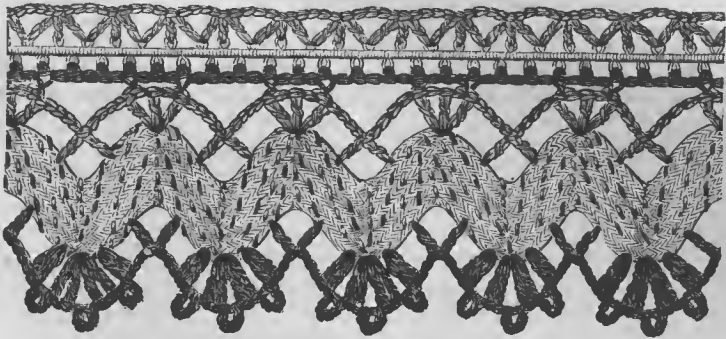
NO. 7.—CRAVAT-BOW.



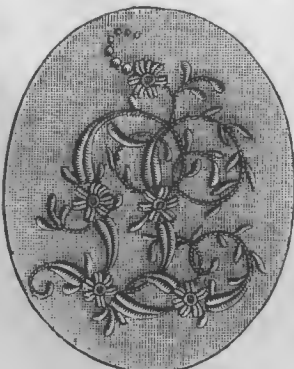
NO. 8.—DINNER DRESS.



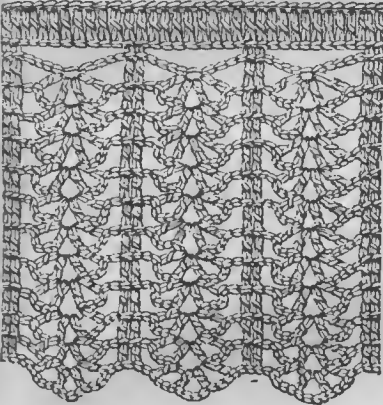
NO. 1.—MONOGRAM (A.S.)



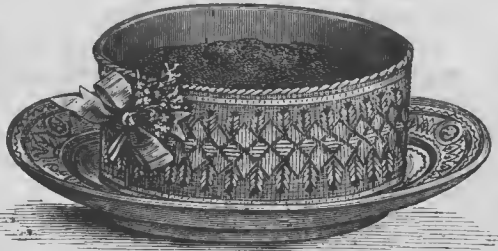
NO. 2.—TRIMMING: CROCHET, MIGNARDISE, AND WAVED BRAID.



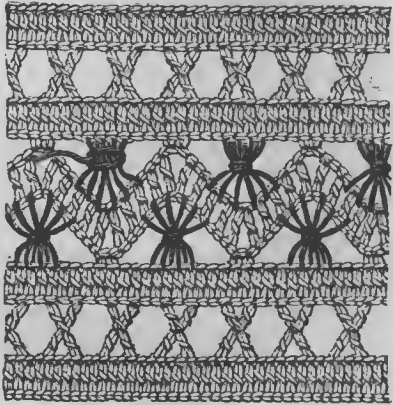
NO. 3.—MONOGRAM (L.L.)



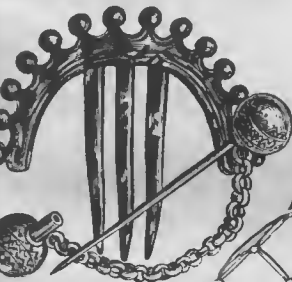
NO. 4.—TRIMMING: CROCHET.



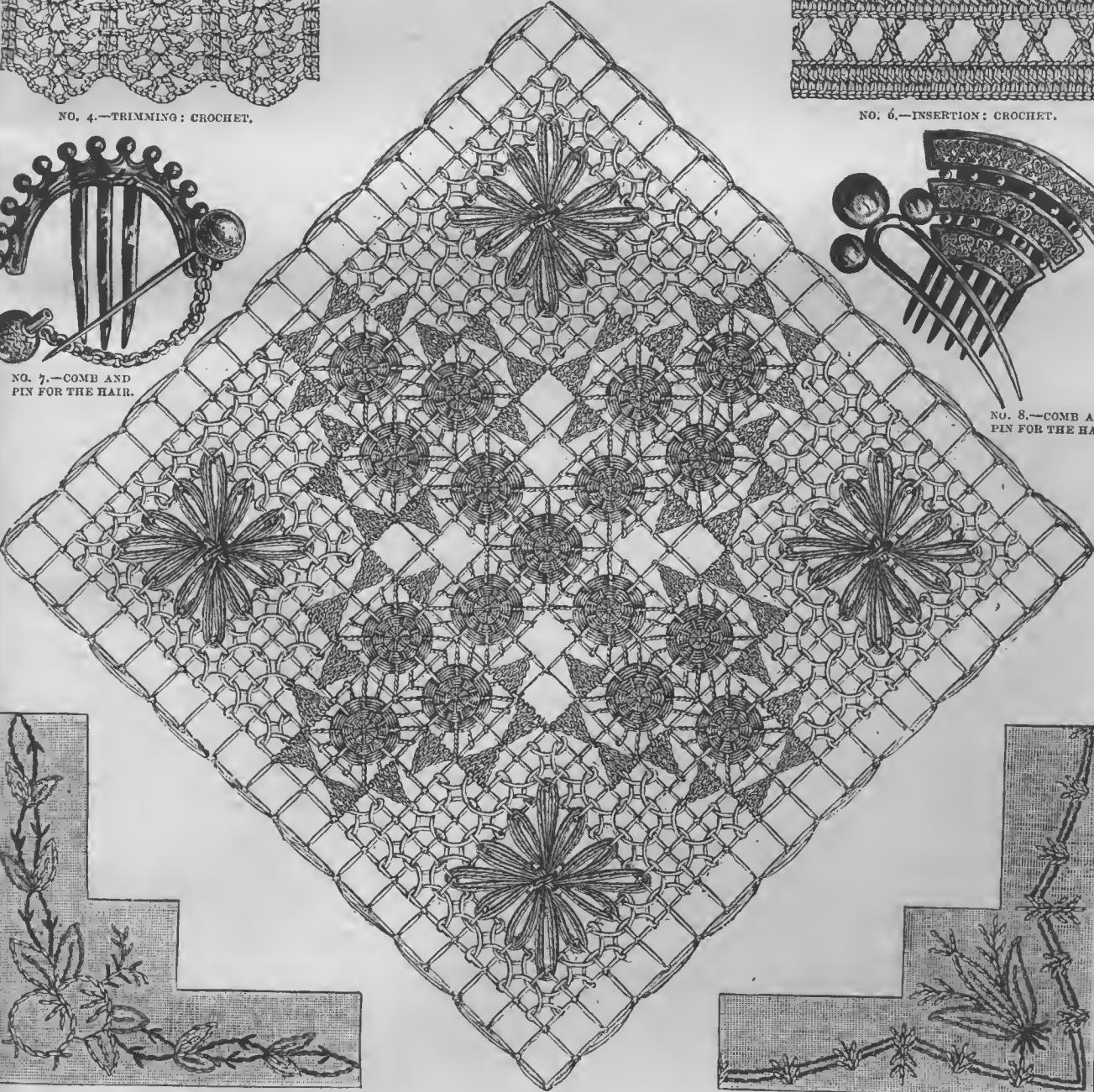
NO. 5.—COVER FOR SOUFFLE-TIN.



NO. 6.—INSERTION: CROCHET.



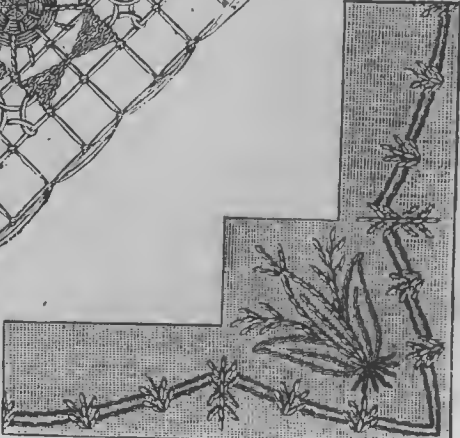
NO. 7.—COMB AND PIN FOR THE HAIR.



NO. 8.—COMB AND PIN FOR THE HAIR.



NO. 9.—CORNER AND BORDER: OUTLINE EMBROIDERY.



NO. 11.—CORNER AND BORDER: OUTLINE EMBROIDERY.

NO. 10.—SQUARE: GUIPURE NETTING.

## PARIS FASHIONS.

The change from the clinging to the full style of skirt is very gradual, but notwithstanding it is very perceptible; and this winter we shall certainly wear something in the way of crinoline for holding up the ever-increasing drapery at the back of our dresses. This drapery is being lifted up higher and higher, and bulging out more, as winter fashions are being definitely introduced and adopted. The lower part of the skirt is still mostly kilted or flounced; but in many instances a sort of tunic opens in front with revers and forms paniers on the hips, while behind there is a succession of sagging puff, or a full drapery, which does not come up quite to the waist, but reaches the usual depth of a basque.

In some models the skirt is covered half-way up with narrow flutings, and a tunic comes down in front into a deep-curved apron, fully draped, and losing itself at the back into a full-puffed tournure; or else the tablier is confined into the side seams, and behind there is a full curtain drapery. One deep flounce, or two smaller ones, may be substituted to the series of narrow flutings upon the skirt; or when two materials are employed, they are often put on alternately in pleated and gathered flounces. We do not believe the genuine crinoline will be taken back, but we cannot but note the marked tendency of fashion to return to a voluminous style of dress.

In bodices, besides the casaquin or jacket, there are various styles of basques. One of the latest is pleated slantwise, and crossed in front, coming down but little beyond the waist-line in front, and finished with a bow of ribbon, while at the back it is prolonged into a small pleated basque. Others are plain, and either peaked or rounded in front, with a plain or pleated postilion behind, or else a deep basque cut in the swallow-tail coat fashion.

For home toilet, however, in contradiction to the various styles above noted, we have the Princess dress, made quite plain, with untrimmed skirt, the bodice cut tailor fashion, and perfectly fitting. This style of dress will be more particularly made of plain velvet. The neck is cut square, and fitted in with a gauged or pleated chemisette of surah or satin. The tight sleeves are demi-long, and finished with facings to match the chemisette. The whole dress is plain with the exception of a few pleats at the back. Sometimes the side seam remains open in the lower part, showing an under-skirt of satin to match the trimming, and a trimming of heavy silk cords and tassels is added, the cord hanging loose about the waist and fastened low on one side.

The latest models for *robe de chambre* is the demi-trained skirt and long sacque over-dress. The skirt is generally trimmed round the foot with one or more flounces. The over-dress is usually made with a gauged yoke in the "Mother Hubbard" style, leaving the bodice of the garment loose; or again, the back is gauged down the middle and the front down each side. Bows are often placed at regular distances down the front, instead of buttons; the gangings are not continued more than a few inches below the waist-line. Sometimes a belt is worn by ladies who disapprove of too loose a style of dress. Plush is conspicuous on most of our winter costumes as a trimming, and is also much used in millinery. Besides plain plush, there are also several new varieties of brocaded, striped, and plaided plush. Velvets also appear in similar styles, and not unfrequently spangled with threads of gold or silver.

Dark bronze and olive-greens are fashionable, especially when relieved with a touch of vivid red. Dark green and old gold are also a favourite combination. Plush and *moiré* ribbons are fashionable for trimming bonnets.

The Directoire and Poke are decidedly the most popular shapes for winter. Fur felts are lined with gauged or pleated satin, or with plain velvet. The new felts are in dark shades of green, leaf-brown and plum-colour, or black. The satin or velvet lining is generally of a brighter colour, such as crimson or old gold, which suit brunettes, or turquoise-blue or mauve for blondes.

## DESCRIPTION OF FASHION ENGRAVINGS, Page 712.

## No. 1.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

Dress of gray cashmere; paletot of brown cloth. Brown beaver hat, trimmed with satin ribbon.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## No. 2.—DRESS FOR LITTLE BOY FROM TWO TO THREE YEARS OF AGE.

The dress is of blue and red plaid, ornamented with bows of red ribbon. Dark blue felt hat, lined with red.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 3.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is of ruby cashmere, trimmed with narrow silk pleatings and buttons; the collar is fastened by silk cord and tassels.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 4.—DRESS FOR LITTLE GIRL FROM TWO TO THREE YEARS OF AGE.

The dress is of pale blue cashmere, trimmed with puffings and pleatings of the same and white lace; sash of wide satin ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 5.—MORNING-APRON.

The apron is of undressed bollard, trimmed with the crochet lace and insertion shown in Nos. 4 and 6 of the Fancy-work page.

## No. 6.—DINNER-DRESS.

The dress is of lapis-blue satin, trimmed with black lace and bows of *moiré* ribbon; a blush-rose with foliage ornaments the right side of the bodice.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 7.—CRAVAT-BOW.

The bow is of myrtle-green satin, with gold-coloured Spanish lace.

## No. 8.—DINNER-DRESS.

The dress is of chocolate faille, trimmed with bands of the same, embroidered with gold-coloured silk; fichu of cream muslin and lace, ornamented with tea-roses and foliage.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GUNNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF FANCY-WORK ENGRAVINGS, Page 713.

## Nos. 1 and 3.—MONOGRAMS.

These monograms are suitable to be worked on pocket-handkerchiefs, underlinen, &c., in cotton *à la croix* or ingrain marking filoselle. They are in satin, cording, and knot stitches.

## No. 2.—TRIMMING: CROCHET, MIGNARDISE, AND WAVED BRAID.

Commence with the centre row: One treble into the left-hand side in the depth of scallop, one treble into the other side, three chain, three trebles each separated by one chain into the point of braid, three chain. Repeat from the beginning of the row.

Take a length of mignardise, work one double separated by one chain into each of three successive picots, one double into the first of three trebles (see design), one chain, one double into next picot, one chain, one double into next picot, and one double into the third treble. Repeat from the beginning of the row.

For the heading on the other side of mignardise: Work one treble into each of three successive picots, keep the top loop on the hook, and draw through all together, four chain. Repeat.

For the edge on the other side of waved braid: Work one double into the right-hand side in depth of scallop, two chain, two trebles into the braid (see design), four chain, one double into the first, two double trebles into the braid, four chain, one double into the first, two double trebles into the braid, two chain, one treble into side of braid. Repeat from the beginning of the row.

The spots on the braid are worked with a needle and crewel.

## No. 3.—See No. 1.

## No. 4.—TRIMMING: CROCHET.

Make a chain the length required.  
1st Row: One treble into each stitch.  
2nd Row: One double into each of two

stitches, nine chain, pass over eight stitches. Repeat.

3rd Row: One treble into each of the two doubles of last row, one chain, four trebles each separated by two chain into the fifth of nine chain, one chain. Repeat.

4th Row: One treble into each of the two trebles of last row, one chain, four trebles each separated by two chain into the centre two chain between the trebles of last row, one chain; repeat. The fourth row is repeated nine times more, or until you have made the lace the width required.

This design is suitable to be worked as a border for Eris or Shetland wool shawls.

## No. 5.—COVER FOR SOUFFLE-TIN.

The cover is composed of a band of crash the width of the tin, embroidered with Andalusian wool in long-stitches; it is buttonholed at the edges, and fastened at the side under a bow of ribbon and small bunch of flowers. A hook and loop at the top and bottom of the cover will serve to fasten it neatly.

## No. 6.—INSERTION: CROCHET FOR MORNING-APRON.

Make a chain the length required.

1st Row: One treble into each stitch of the chain.

2nd Row: One cross treble into the trebles of last row. A cross treble is worked thus: work as for a double treble into the first stitch indicated, work off half the loops, pass over one stitch, one treble into the next, work off all the loops on the hook, one chain, one treble into centre of cross treble, two chain, pass over two stitches, and repeat from the beginning of the row.

3rd Row: One treble into each stitch of last row.

4th Row: One double into each of two stitches of last row, sixteen chain, pass over ten stitches. Repeat from the beginning of the row.

5th Row: One treble into the first chain in the depth of scallop, pass over one stitch, one treble into the next, \* one chain, pass over one stitch, one treble into the next, repeat from \* twice more, two chain, one treble into the next stitch, one chain, one treble into the next stitch, one chain, pass over one stitch, one treble into the next, one chain, pass over one chain, one treble into the next, one treble into the next stitch, pass over two stitches, and repeat from the beginning of the row.

6th Row: One double into each of the two chain at the top of vandyke, nine chain. Repeat from the beginning of the row.

7th Row: One treble into each stitch of last row.

8th Row: Like second row.

9th Row: One treble into each stitch of last row.

The clusters of dark stitches are worked with a needle and red wool, and are caught together with a buttonhole loop in the centre.

## Nos. 7 and 8.—FASHIONABLE COMBS AND PINS FOR EVENING HEAD-DRESS.

## Nos. 9 and 11.—BORDER AND CORNER: OUTLINE EMBROIDERY.

These borders and corners are suitable to be worked round doilies, handkerchiefs, &c., with ingrain cotton or marking filoselle of one or more colours. The designs are entirely in cording-stitch, for which directions are given in our Crewel-work Supplement.

## No. 10.—SQUARE: GUIPURE NETTING.

This square is suitable to be inserted between other squares of guipure netting, or embroidered congress canvas, or satin, for cushion-covers, antimacassars, &c. Directions for working guipure netting will be found in our Guipure Netting Supplements, presented with Nos. 254 and 255.

## No. 11.—See No. 9.

"WHEN we are old, Claude, we shall still be lovers," she said, gazing into his eyes with the rapture of a gifted woman who writes poetry for the Boston papers. "The warm hues of your youthful affection shall never fade, but only grow brighter as we draw nearer to the sunset. We shall still sit out in the hush of the summer eves and feed our souls on the poetry of the stars, shall we not?"—"Well, hardly," answered Claude, "unless you want me to remain up till daybreak basting your old back with arnica." Then she bit off a fresh chunk of chewing-gum, and the only sound that broke the silence was the crunching of her gold-plugged molars.—*American Paper.*





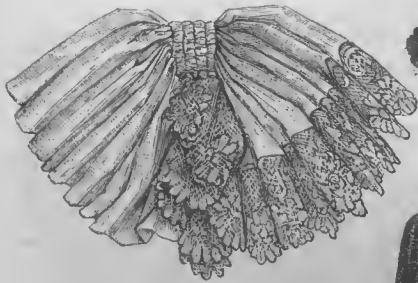
NO. 1.—BONNET.



NOS. 2 AND 3.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 4.—HAT.



NO. 5.—CRAVAT-BOW.



NO. 6.—MORNING-CAP.



NO. 7.—HOME-DRESS.



NO. 8.—WALKING-DRESS.

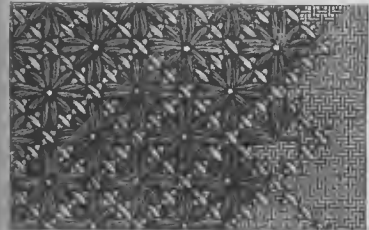
NO. 9.—VISITING-DRESS.



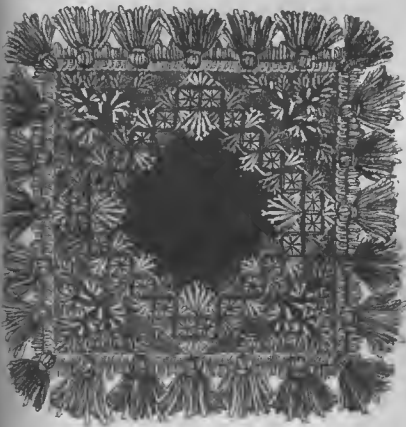
NO. 10.—DINNER-DRESS FOR YOUNG LADY.



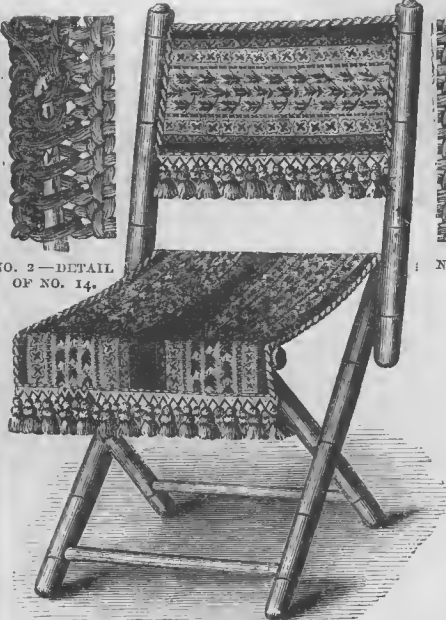
NO. 1.—DESIGN: EMBROIDERY FOR NO. 8.



NO. 5.—DETAIL OF NO. 9.



NO. 8.—MAT: EMBROIDERY.



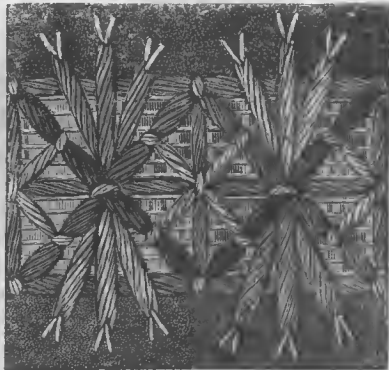
NO. 6.—FOLDING-CHAIR (OPEN).



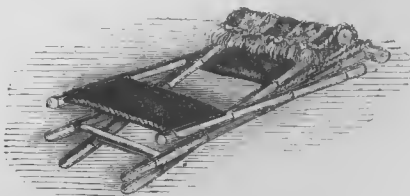
NO. 9.—GENTLEMAN'S WAISTCOAT: WOOL-WORK.



NO. 3.—DETAIL OF NO. 14.



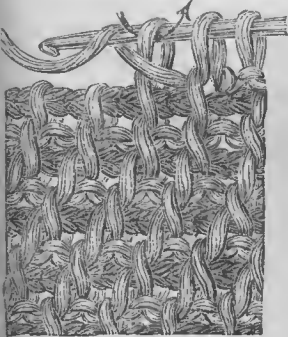
NO. 4.—DESIGN: EMBROIDERY FOR NO. 8.



NO. 7.—FOLDING-CHAIR (CLOSED).



NO. 10.—INITIAL LETTER (W.): APPLIQUE.



NO. 11.—TRICOT DESIGN.



NO. 13.—EMBROIDERY STRIPE FOR NO. 6.



NO. 12.—TRICOT DESIGN.



NO. 14.—COMFORTER: TRICOT AND CROCHET.

## PARIS FASHIONS.

AMONG the new woollen materials of the season we must mention Radamis—a new style of fabric. It is a black material, slightly figured on the outside—smooth inside, something like very fine tricot, but not limp.

Velvets, both plain and figured, seem likely to rival plush, which we had a little too much of, it must be confessed, last winter.

Some pretty fancy mantles for winter are composed of a combination of plain velvet and black damassé, or of *ciselé* velvet and plain black satin. The figured material is always employed for the foundation or principal part of the mantle—that is, for the back; while the plain fabric serves for the fronts. Out-of-door jackets are of very thick cashmere or cloth in dark or neutral colours. These jackets have the square open visite-sleeve cut out from the side-piece. They are often very handsomely embroidered in chenille and gold, silver, or steel beads; the edge is finished with fringe to match.

Another style of mantle is cut shorter at the back than in front. The fronts are finished into slightly-rounded points; the shape is curved in a little at the side-seams; the sleeves are taken from the side-pieces, as in the visite; the shoulders are covered by a double cape, the under one gathered round all its outline; it is made of fancy woollen material, cloth, or silk. When made of woollen material it is double-breasted; large pockets are placed at the sides, the outlines are piped with silk, and a goodly number of large buttons are added; it then looks somewhat like a coachman's cloak. When the mantle is made of silk brocade, or sicilienne, or plain satin, it is not double-breasted; it is trimmed with a deep border of ostrich feathers—once more very much the fashion—and with passementerie of coloured beads and metallic braid placed within the feather border; or it can be trimmed with similar passementerie over a plush border; or again with pleated scallops of velvet, placed close together so as to form a border.

Large winter mantles present quite a series of modifications of the Dowager pelisse. This model is half-fitting in the back, loose in front, with a shoulder-piece and long square lappets gathered all over. At the waist-line behind there is a large bow of ribbon. The skirt of the mantle—that is, its lower part from the waist—is pleated, and generally lined with a material of some different colour. There are large square pockets, under which the side-piece is pleated lengthwise all the way down. The fronts are open shawl-fashion at the top, with a deep sailor collar at the neck, and trimmed on each side all the way down with flat pleats; visite-sleeves, or else deep cape forming sleeves. All the outlines are piped. This style of mantle has given the idea of morning-robcs, which are made of the same shape. They are trimmed with a profusion of yellow lace of all kinds, from the simplest imitation to the richest Venetian point.

Simple dresses for married ladies, and elegant ones for young girls, are made of fancy woollen fabrics, the skirt of which is finely pleated all the way down, the pleats being divided at regular distances by similar pleats made of moiré or satin. With such skirts one wears a long polonaise-bodice, looped up on the right side only by a wide ribbon forming a scarf.

Very small *tournures* (*Anglicé*, bustles) are worn under the skirt, but they are put on a good deal below the waist-line; or pleated starched flounces are put on in the upper part of white petticoats, which answer the purpose just as well.

All dresses with the least pretension to elegance are finished round the foot by one or two extremely fine, narrow flutings, besides the indispensable balayouse of pleated white muslin, edged with lace or embroidery. If one colour prevails in the toilet, the flutings are made of that colour; if there are two distinct toilets, there will be one fluting of each. In any case both flutings are put on under the edge of the skirt; in many instances there are as many as three or four, alternating in colour.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 728.

## No. 1.—BONNET.

The bonnet is of dark purple velvet, trimmed with steel-beaded lace, ostrich feathers, and moiré ribbon.

## Nos. 2 AND 3.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is shown in different materials; No. 2 is of ruby cashmere, trimmed with ruby lace;

No. 3 is fancy checked woollen material, with surah eash.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 4.—HAT.

The hat is of dark myrtle-green beaver, trimmed with a plaid surah scarf green and red; shaded green feathers and steel ornaments.

## No. 5.—CRAVAT-BOW.

The bow is of pale blue surah, gauged in the centre, and trimmed with cream lace.

## No. 6.—MORNING-CAP.

The cap is of ruby surah and cream lace.

## No. 7.—HOME-DRESS.

The dress is of hair-brown Umritzur cashmere, trimmed with shaded striped satin and moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

## No. 8.—WALKING-DRESS.

The dress is of navy-blue serge; the mantle of navy-blue and chocolate-coloured plaid chevot, trimmed with fringe, and horn buttons. Navy-blue velvet hat, trimmed with surah and ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 9.—VISITING-DRESS.

The skirt is of prune-coloured cashmere, trimmed with embroidered flounces of the same, and kiltings of silk; the coat-shaped bodice is of moiré, lined with surah. Velvet bonnet of the same colour as the dress, trimmed with shaded gold feathers.—Price of patterns of complete dress, trimmed, \$1.60. Jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 10.—DINNER-DRESS FOR YOUNG LADY.

The dress is of pale eau-de-nil velving, trimmed with cream lace and bows of eau-de-nil and ruby moiré ribbon.—Price of patterns of complete dress, trimmed, 60c. Polonaise, trimmed, 80c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 729.

## Nos. 1, 4, AND 8.—MAT: EMBROIDERY.

The mat is of dark peacock-green plush. The design shown in No. 4 forms a kind of square on the plush; a band of gold-coloured shaded satin is placed on the foundation, and is worked over with long-stitches in shades of olive double Berlin wool, caught down with stitches of gold silk; the design for the corners is shown in No. 1. The mat is finished by a tassel-fringe of crewels, combining all the shades used in the embroidery. The size of plush required is a square of seven inches.

## Nos. 2, 3, AND 14.—COMFORTER: TRICOT AND CROCHET.

MATERIALS REQUIRED:  $\frac{1}{4}$  lb scarlet and  $\frac{1}{4}$  lb fawn-colour Berlin or Andalusian wool, a bone tricot-hook No. 12 (Walker's bell gauge). Make a chain of one and three-quarter yard in length with scarlet wool.

1st Row: Plain tricot.

2nd Row: Take up the back perpendicular loop instead of the front loop of a stitch. Work off in the ordinary way.

3rd and 4th Rows (with the fawn-colour): One double into each stitch of previous row.

5th and 6th Rows: Work with scarlet wool like first and second rows.

7th Row (with fawn wool): One double into a stitch, three chain, pass over two stitches, and repeat.

8th Row: One double under three chain, three chain. Repeat.

9th Row (with scarlet wool): One double under three chain, two chain. Repeat.

10th Row: Like second row.

11th Row (with fawn-colour): One double into each stitch of preceding row.

12th Row: One double into each of seven successive stitches, work up three chain through next stitch, one double into same stitch. Repeat from the beginning of the row.

13th Row: One double into each of five successive stitches, \* work up three chain through the next, one double into same stitch, one double into next stitch, work up three chain through

next stitch, one double into same stitch, one double into next stitch, work up three chain through next stitch, one double into same stitch, one double into each of four next stitches. Repeat from \* to the end of the row.

14th Row: Like the eighth row.

15th Row: One double into each stitch of last row.

16th and 17th Rows (with scarlet): Like first and second rows.

18th to 21st Rows (with fawn wool): Like eighth row.

22nd Row: Like ninth row.

The stripes have now to be repeated. To correspond with the first-worked half, the whole of the centre wide stripe is already worked.

The edge of the first row is sewn over as shown in No. 3, and a row of chain-stitches worked over the perpendicular loops, as shown in No. 2. This is to make the edge firmer.

The fringe is formed by knotting in lengths of four strands of wool composed of the two colours. These should be cut eight inches in length.

## No. 4.—See No. 1.

## Nos. 5 AND 9.—GENTLEMAN'S WAISTCOAT: WOOL-WORK.

This waistcoat will be found extremely warm and comfortable for winter wear. Ladies who desire to work one will find it advisable to have a perfectly-fitting pattern cut by a tailor. The canvas used must be fine, as shown in No. 5, and of a soft quality. The most suitable colours for working are dark brown and gold, black and scarlet, or black and gold. Silk may be used for the cross-stitches if preferred; Andalusian wool is used for the rest of the work. To have the waistcoat nicely made up and finished, it should be sent to a tailor.

## Nos. 6, 7, AND 13.—FOLDING-CHAIR.

The chair, with work, is shown open in No. 6 and folded up in No. 7. The design for the back and seat of the chair is shown in the full size in No. 13. It is worked in long-stitches with Berlin wool upon a stripe of olive Roman satin; the stripes are afterwards appliquéd to dark ruby plush by herringbone-stitches. The border shown in the lower part of No. 13 must be repeated on the other side of stripe in order to complete the design. The back and seat are finished with tassel-fringe of crewels and silk cord; the mount is of bamboo.

## No. 8.—See No. 1.

## No. 9.—See No. 5.

## No. 10.—INITIAL LETTER "W."

The initial letter is an appliqué of silk upon plush. The letter must be cut to the design, pasted with shoemaker's paste into the position it is intended for, and worked round with cording-stitch or edged with silver and gold cord.

## No. 11.—TRICOT DESIGN.

This design is suitable for shawls, stripes for antimacassars, &c. It is worked with single Berlin wool of two colours and a bone tricot-hook, No. 12 (Walker's bell gauge).

Make a chain the length required.

1st Row: Work up and off in plain tricot.

2nd Row: Work up a loop, pass the wool in front of the work, work up a loop, turn the wool over the hook (see illustration), draw through the loop, work off the loops with wool of another colour. The second row is repeated throughout.

## No. 12.—TRICOT DESIGN.

This design is suitable to be worked in stripes for cushion-covers, antimacassars, &c., with wool of two colours and a bone hook, No. 12 (Walker's bell gauge).

Work six rows in plain tricot with wool of a light colour, then six rows with a darker colour; in the dark rows work the loops through the back perpendicular loops instead of the front loops of a stitch. A cross of five cross-stitches is worked on the light stripe with a needle and wool of a contrasting colour.

## No. 13.—See No. 6.

## No. 14.—See No. 2.

A VICAR who was about to use the term "ostentatious man" in his sermon, fearing lest all his congregation might not understand its meaning, called in his footman and asked what he understood by it. "A perfect gentleman," said Thomas. His coachman, on being asked, replied, "A jolly good fellow, sir." The vicar substituted a less ostentatious word.





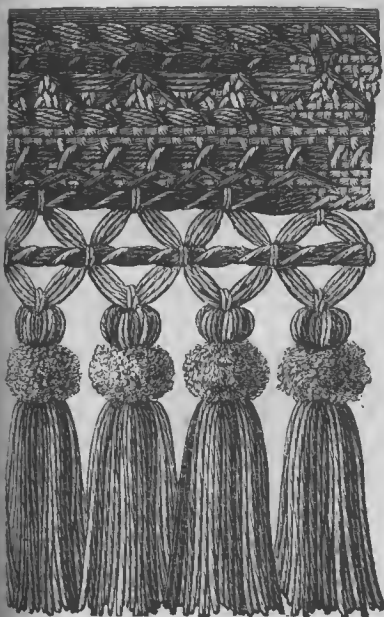
NOS. 1 TO 4.—SKIRTS FOR HOME AND WALKING DRESSES.



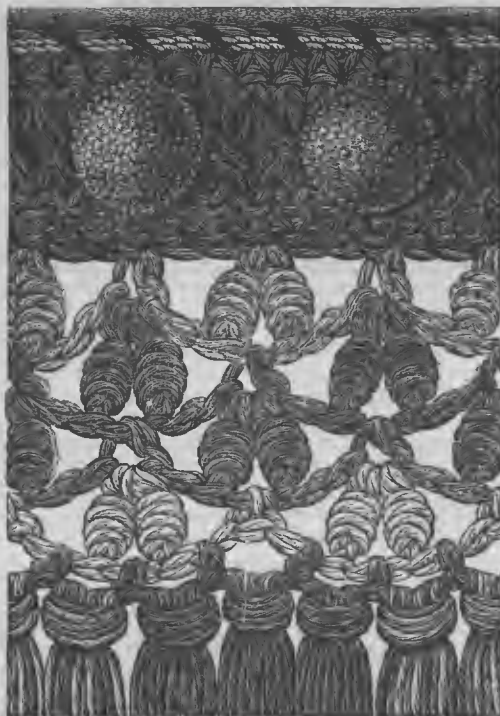
NO. 5.—HOME-DRESS FOR YOUNG LADY.

NOS. 6 AND 7.—HOME-DRESS.

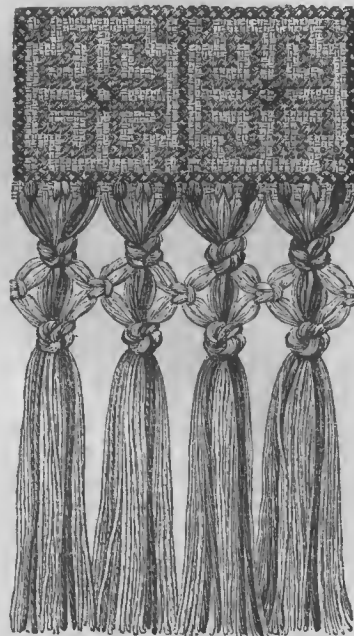
NO. 8.—EVENING-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.



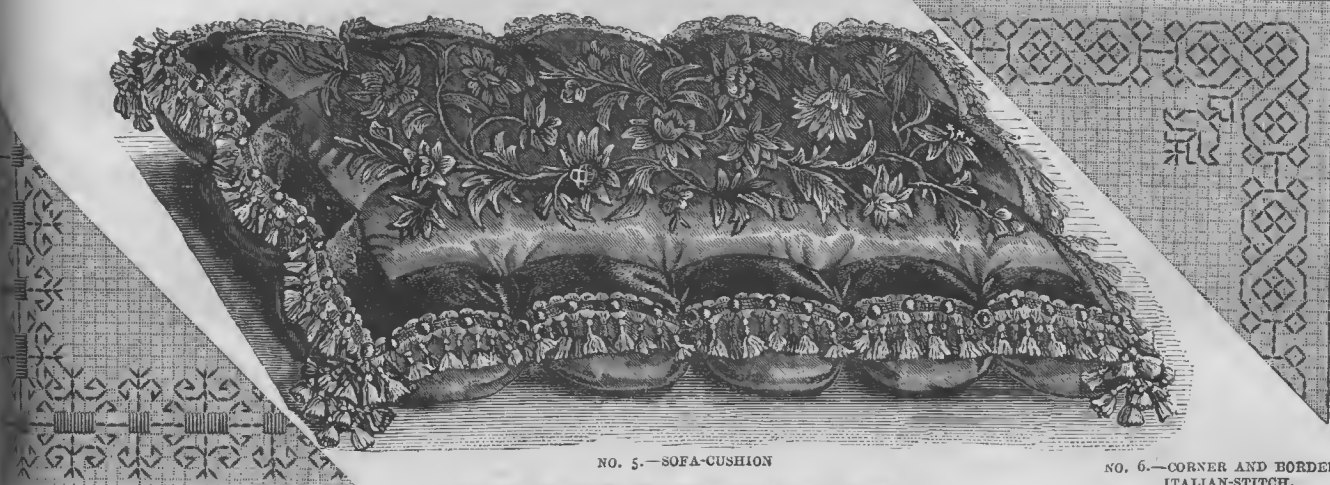
NO. 1.—FRINGE, WITH EMBROIDERED HEADING.



NO. 2.—CROCHET FRINGE.

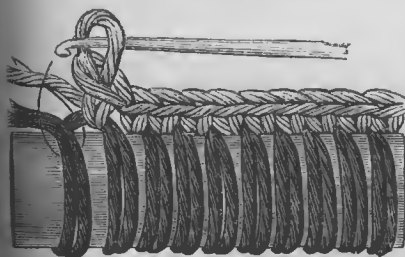


NO. 3.—FRINGE, WITH CROSS-STITCH HEADING

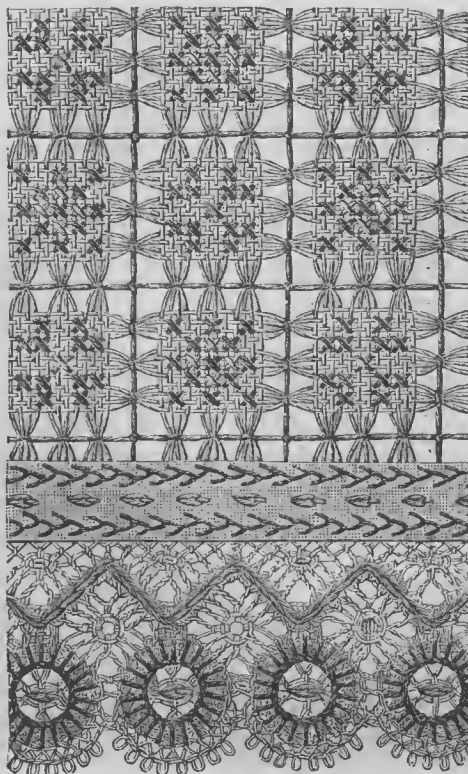


NO. 5.—SOFA-CUSHION

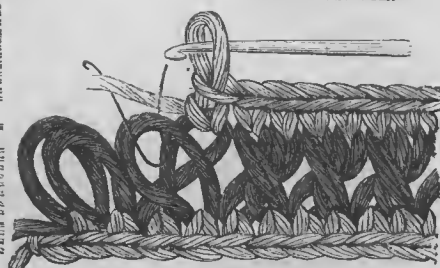
NO. 4.—CORNER AND BORDER:  
ITALIAN AND SATIN STITCH.



NO. 7.—DETAIL OF NO. 2.



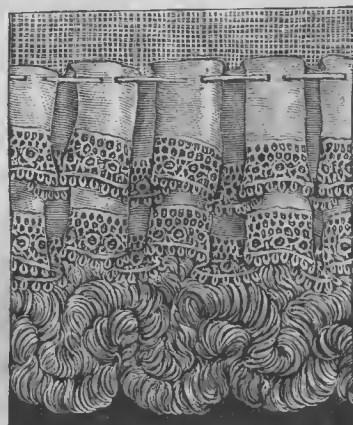
NO. 6.—CORNER AND BORDER:  
ITALIAN-STITCH.



NO. 8.—DETAIL OF NO. 2.



NO. 9.—BORDER: EMBROIDERY.



NO. 11.—TRIMMING FOR DRESSES.

NO. 10.—BORDER OR STRIPE: DRAWN  
THREADS AND EMBROIDERY.

## PARIS FASHIONS.

WE have already given information upon most points as to winter fashions, and have now but to confirm what we have said. The silk materials most in vogue are—satins, both dull and bright; brocade; plain and pressed velvet; plain, striped, or plaided plush. The latter fabric is used mostly for lining long cloaks—for long, very long cloaks are worn, but chiefly for the carriage. One of the new models shown at Worth's is a Houppelande of black brocaded silk lined with red silk. The sleeves, in the Valois style, are turned up in a revers in the upper part, and look narrow, although they are really wide, on account of the shape of the lower part of the armhole. There was no trimming to this mantle, which was slit open at the back. A double fold was formed on each side of the slit. A splendid border of black and gold passementerie described a sort of deep jacket and formed the edging of the sleeve.

Large pelisses are made of a unique tissue, recalling, both as to pattern and colour, the very ancient Bagdad shawls—tiny palm patterns over a red or black ground. Their lining is of silk, but with a plush border about four inches deep and a deep fringe. The sleeves are in the pagoda style, deeply curved and extremely graceful in shape.

A very elegant douillette, made of black brocaded silk, is entirely pleated from the neck down to the lower edge. The neck is shirred at somewhat distant intervals. There are no sleeves to this mantle, which is simply lined with violet plush, and trimmed inside with comfortable pockets. It is edged with a handsome jet fringe. There is a headed silk cord to fasten at the neck.

For visiting-toilets, a Louis XVI. mantle is a very exact copy of mantles of the period, with its wide hood covering the shoulders like a small cape. The lining is of prune plush. This mantle is of black brocaded silk, and is trimmed with a flounce of the same. The fronts form very long and wide lappets, which are crossed in front.

Among a number of stylish dresses we more particularly noticed one, which is very tasteful, of bluish-green dull silk, very dark and figured plush in warm tints, but so admirably melted one into the other that none strikes the eye more than the rest. Above there is a sort of second skirt, all the pleats of which are thrown back to the right in a most graceful manner. Over the hips there is a plush scarf, fastened by a large bow.

Plush, whether plain, striped, plaided, or brocaded, is the most fashionable of trimmings, and is combined with every variety of satin and also of dull silks, of which we see a good deal in the last models of toilets.

The new colours are cachou, copper, and chartreuse—the latter a dull kind of green. Bodices are long-waisted. The peaked Camargo bodice—which is, in fact, a polonaise with paniers—is one of the favourite models. The paniers are applied on each side, while the bodice is peaked in the middle. As to the puffed tournure at the back, it either forms part of the back or is cut all in one with the side-pieces, according to the style of the draperies.

Skirts are now frequently trimmed with panels, instead of being looped up and draped. These panels open over the skirt, and fall low enough for it to be possible merely to simulate an under-skirt. Tournures are becoming indispensable; more or less voluminous, however, according to the style of the dress with which they are meant to be worn, and the weight of the material of which the dress is made. This tournure often forms a part of the flounced trained petticoat.

Besides the winter materials already noted, linonaise is much worn, either in thread stripes or tiny checks; also cheviot—a somewhat rugged tissue, often combined with velvet or plush. There are also woollen pekings—in wide stripes of several colours—for making up those under-skirts which last winter were made of black cashmere or silk. These skirts are trimmed with pleated flounces, either contrasting or harmonizing the various tints of the stripes so as to obtain a variety of effects.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 744.

## Nos. 1 to 4.—SKIRTS FOR HOME AND WALKING DRESSES.

No. 1 is of moss-coloured woolen material, woven with fine lines of red; the scarf is gauged

in the centre and draped above three deep kiltings; No. 2 is of fawn-coloured diagonal; the upper part is ganged; the scarf is of surah, edged with a kiltting, and is draped diagonally across the front of skirt; No. 3 is amethyst-coloured angola, trimmed with broad kilts, surmounted by folds edged with a satin pleating; No. 4 is of chocolate-brown cashmere, trimmed with moire antique and chenille tassels.—Price of pattern of each skirt, trimmed, 80c.; flat, 30c.

## No. 5.—HOME-DRESS FOR YOUNG LADY.

The dress is of myrtle-green cashmere; zouave jacket of myrtle and gold brocade, trimmed with passementerie ornaments.—Price of patterns of complete dress, trimmed, \$1. Polonaise, with zouave jacket, 80c.; flat, 30c.

## Nos. 6 AND 7.—HOME-DRESS.

The dress is of bronze and red-striped limousine; the stomacher and under part of the jacket are of plain bronze cashmere; the collar, cuffs, and tunic, binding of bronze plush.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## No. 8.—EVENING-DRESS FOR YOUNG LADY FROM TEN TO TWELVE YEARS OF AGE.

The dress is of pale blue nun's veiling; gaugings and kilttings of the same; cream lace edges the flounces, and the bows are of ruby ribbon.—Price of patterns of complete dress, trimmed, 80c. Polonaise, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 745.

## No. 1.—FRINGE, WITH EMBROIDERED HEADING.

This fringe is suitable for ornamenting the ends of antimacassars; the embroidered heading is worked with silk. The fringe is made by drawing threads of the material to the depth of about four inches; six threads are taken and crossed, as shown in the illustration, under a length of filloselle or double Berlin wool, which is fixed at the crossing of the fringe by stitches worked with silk; the lengths for the fringe are tied again about half an inch lower down, and six more lengths of a darker shade are tied in at the same time to make the tassels fuller. For the little tufts, which are fastened round the top of the tassel, take a double length of wool, turn it over a pencil and over a length of mounting-wire, fix the wool after each turn by crossing the mounting-wire; when a sufficient length of the loops has been made, twist it round the top of the tassel; cut the loops and trim the edges with a pair of scissors.

## Nos. 2, 7, AND 8.—CROCHET FRINGE.

MATERIALS REQUIRED: Berlin wool of three shades, a bone tricot-hook, No. 12 (Walker's bell gauge), and a mesh three-quarters of an inch in width.

The detail for working the heading of the fringe is shown in Nos. 7 and 8.

Take double wool of the darkest shade, turn it over the mesh, work \* one double with the lightest shade of wool under the loop of wool (see No. 7), turn the wool again over the mesh, and repeat from \* for the length required; slip the loops off the hook, cross the loops (see No. 8), pass the hook from the back to the front of the loop, work one double into each of the loops after they are crossed. Putting in the hook from the back to the front of the stitch gives a more decided cross to the loops; work a row of one double into each stitch on each side of the heading.

For the loops of roll picots:—

1st Row (with the second shade): One double into a stitch of heading, two chain, pass over two stitches, one roll picot into the next. A roll picot is worked thus: Turn the wool four times over the hook, insert the hook into the stitch indicated, draw through all the loops on the hook together, one chain, one roll picot into the same stitch the last was worked into, two

chain, pass over two stitches, and repeat from the beginning of the row.

2nd Row (with the darkest shade): One double between the two roll picots of last row, two chain, two roll picots separated by one chain into the double of last row, two chain. Repeat from the beginning of the row.

3rd Row: Like second row, but worked with the second shade.

4th Row: Like second, worked with the lightest shade.

5th Row (with darkest shade): One double under two chain, two chain, one double under one chain, two chain, one double under next two chain, two chain. Repeat from the beginning of the row.

The fringe is made by knotting six lengths of wool about six inches in length under each two chain of fifth row; three tassels are of the darkest shade and three of all three shades mixed.

For the balls, which are sewn at equal distances along the heading, and which are composed of all three shades: Cut two circles of cardboard a little larger than you wish the balls to be, cut in the centre a circular hole about the diameter of one-third of the whole round, put the two card circles together, and with long needlefuls of wool of the three shades sew through the centre hole and over the outer circle of card, so as to cover it completely and evenly; continue thus till the centre hole is filled up, then with a penknife or sharp scissors cut quite through the wool all round down to the edges of the card, and slip a piece of wool of sufficient length in between the two cards; tie it tightly together, and trim the ball with scissors. The good shape of the ball depends upon the centre hole being quite the right size. If it be too large, the ball will be rather flat; if too small, it will be oval in form.

## No. 3.—FRINGE, WITH CROSS-STITCH HEADING.

This fringe is suitable for ornamenting the ends of antimacassars of Java canvas, crash, &c. The cross-stitch design is worked with ingrain cotton of two colours. Threads are drawn to the depth of about four inches, and lengths of ingrain cotton are caught into the foundation at equal distances; the fringe is then arranged and tied into tassels by lengths of double Andalusian wool, about a quarter of an inch under the foundation; the wool is then tied between the tassels, and again round the tassel lower down. The lengths of wool are cut the requisite length, and left to fall into the tassel.

## Nos. 4 AND 6.—CORNERS AND BORDERS: ITALIAN AND SATIN STITCH.

These corners and borders are suitable to be worked on doilys, handkerchiefs, collars, &c., with ingrain cotton or marking filloselle. No. 4 is in Italian and satin stitch, and No. 6 entirely in Italian-stitch.

## No. 5.—SOFA-CUSHION.

This illustration gives one of the newest styles for making up sofa-cushions of embroidery, brocade, or stamped velvet, with plush, satin, and fringe. The centre is bordered by a band of plush, finished by fringe, placed over a cushion covered with satin, arranged rather full at the edges; the edges are caught up, either by loops of cord or buttons, to form five scallops at the sides and three at each end.

## No. 6.—See No. 4.

## Nos. 7 AND 8.—See No. 2.

## No. 9.—BORDER: EMBROIDERY.

This border is suitable for ornamenting flannel petticoats, infants' flannel squares, &c. The design may be worked with white or coloured embroidery silk or linen flossetts.

## No. 10.—BORDER OR STRIPE: DRAWN THREADS AND EMBROIDERY.

This design is suitable to be used as a border for antimacassars, or it may be used as a stripe inserted between other stripes of embroidery; congress or Java canvas is used. The cross-stitches and stitches joining the threads are worked with ingrain cotton or embroidery silk; the border is finished by a band of cambric, embroidered with feather and single chain stitches; it is edged with lace, which is also embroidered with chain and buttonhole stitches.



## No. 11.—TRIMMING FOR DRESSES.

This pretty trimming is suitable to be used for ornamenting evening-dresses; it consists of a plating of frayed-out silk, headed by pleatings of muslin edged with lace; it is also suitable for throat and sleeve ruffles.

## THE HOME.

DINNER FOR TWELVE PERSONS.—DECEMBER.  
(Continued from page 735.)

**CARDINAL JELLY.**—Ingredients: 2 oz Nelson's opaque gelatine, four lemons,  $\frac{1}{2}$  lb white sugar, a piece of cinnamon, one pint and a half of water, the whites of three eggs, half a glass of brandy, and a little claret.

How to use them: Soak the gelatine in the water for one hour, then add the sugar, lemon-juice, and the whites of three eggs whisked in a little cold water; stir altogether gently over the fire until boiling; let it settle a few minutes, then pass through a flannel jelly-bag, add a stick of cinnamon broken small, pour the jelly back two or three times over the cinnamon in the bag; when the jelly is quite clear add the brandy and claret; pour into a mould and let set; when required, dip the mould into warm water for half a minute, wipe it with a cloth, and turn it out on a glass or silver dish; garnish with white flowers.

**APPLE CREAM.**—Ingredients: Half a pint of cream, 1 lb apples, a pinch of ground nutmeg, 8 oz powdered white sugar, a little essence of lemon, and 1 oz isinglass.

How to use them: Peel 1 lb apples, place them in a stewpan, with 8 oz sugar and the nutmeg; let cook until tender; pass the apples through a sieve and let get cold. Whisk up rather stiff half a pint of cream, add the apple-pulp, a little essence of lemon, 1 oz isinglass boiled in a gill of water, mix well together; pour into a jelly-mould and let set; turn out as directed in the foregoing recipe; garnish with red flowers and slices of lemon.

**BAVARIAN PASTRY.**—Ingredients:  $\frac{1}{2}$  lb puff paste, 4 oz currants, 4 oz powdered sugar, 2 oz ground cocoa-nut, a little essence of lemon, 4 oz icing sugar, and some crystallized preserved fruit.

How to use them: Roll out the paste the sixteenth of an inch thick, spread half with the currants and sugar, fold the other half over, and place in a baking-tin; mark it into long strips with a knife, and bake in a moderate oven; when cooked let it get cold, then spread the top with the icing sugar, mixed with a very little water and a little essence of lemon added; when the sugar is spread over, sprinkle the top with the cocoa-nut, and decorate with a little preserved fruits (say greengage and cherries); cut the pastry into strips, dish in a circle overlapping one another on a napkin.

Among the many anecdotes of Sir Edwin Landseer contained in a recent biography, is one about the famous artist's amazing mastery of hand. At a large party in London the conversation turned on dexterity and facility in feats of skill with the hand. A lady remarked: "Well, there's one thing nobody has ever done, and that is to draw two things at once."—"Oh, I can do that," said Landseer. "Lend me two pencils, and I will show you." The pencils were given him, a piece of paper laid on the table, and Sir Edwin drew, "simultaneously and without hesitation, with one hand the profile of a stag's head and all its antlers complete, and with the other hand the perfect profile of a horse's head." Both drawings were said to be full of life and energy, and the drawing with the left hand not inferior to the one made with the right.

An old lady of his flock once called upon Dr. Gill with a grievance. The doctor's neck-bands were too long for her ideas of ministerial humility and, after a long harangue on the sin of pride, she intimated that she had brought a pair of scissors with her, and would be pleased if her dear pastor would permit her to cut them down to her notions of propriety. The doctor not only listened patiently, but handed over the offending white bands to be operated upon. When she had cut them to her satisfaction and returned the bits, it was the doctor's turn. "Now," said he, "you must do me a good turn also."—"Yes, that I will, doctor; what can it be?"—"Well, you have something about you which is a deal too long, and which causes me no end of trouble, and I should like to see it shorter."—"Indeed, dear sir, I will not hesitate; what is it? Here are the scissors—use them as you please."—"Come, then," said the sturdy divine, "good sister, put out your tongue."

## GRAINS OF GOLD.

A HEAD properly constituted can accommodate itself to whatever pillows the vicissitudes of fortune may place under it.

THE great truth that needs to be taught to every child, impressed upon every youth, and established in every mind is, that the basis of all happiness is loyalty to truth and right.

CHARACTER is a mosaic which takes a lifetime for its completion; and trifles, the little things of life, are the instruments most used in preparing such a precious stone for its place.

It will be found that no man is more to be feared than the man who is willing to tell you all that he knows, because the chances are that he will tell you a great deal more than he knows.

THE best gifts—those that we should covet above all others, did we comprehend their value—are not those which may or may not chance to come to us, but those which most inevitably follow us when we are good and true, faithful and wise. The worst calamities are not those which may come upon us unawares, but those which follow from conscious wrong-doing.

## LINES.

A LITTLE rest from trouble,  
Peace to the weary heart;  
A little quiet dreaming  
From all the world apart;  
A few more castles build'd  
Of fabric light as air;  
A little hopeless yearning,  
A little faithful pray'r;  
I lay me down and ponder  
On things that used to be—  
When life was full of sunshine,  
And clouds came not to me.  
But silence—yearning spirit,  
Thou shalt not grieve for aye,  
The sunshine kills the shadows,  
And love is thine away!

EMILY H. DAVIDSON.

## ONE THING AND ANOTHER.

A GREAT HARDSHIP.—An iron steamer.

THE END OF THE SEASON.—Getting to Calais.  
—Punch.

SOME writers of the present day seem to be perfect masters of the English "slanguage."

GRATUITOUS INSULT.—Asking a bald-headed man to join the Society for the Preservation of Open Spaces.—Punch.

"WHEN I was first married," said a middle-aged lady, "my husband looked only for happiness, but very soon he only found fault."

THE difference between a man who digs in the ground and one who digs in books is, that the former digs for hire and the latter for lore.

THE laureates in this country are said to date back to the reign of King Edward IV., when John Kay was first appointed, with a remuneration of £127 a year and a cask of sherry.

"DENUATION."—Niece (after a header): "Oh, aunt, you're not coming in with your spectacles on?"—Aunt Clarissa (who is not used to bathe in the "open"): "My dear, I positively won't take off anything more, I'm determined!"—Punch.

A Miss EWING has been giving cooking-lessons in Chicago. She said some wise things to a gentleman. "Heavy bread," in her opinion, is a frequent cause of divorce, for "bad cooking leads to everything bad." And further, "The wife of a devoted husband is always a good cook. Intemperance, profanity, disgust of homo-life, all are born of bad cooking."

A DUEL was lately fought in Texas by Alexander Shott and John S. Nott. Nott was shot and Shott was not. In this case it is better to be Shott than Nott. There was a rumour that Nott was not shot, and Shott avows that he shot Nott, which proves either that the shot Shott shot at Nott was not shot, or that Nott was shot notwithstanding. Circumstantial evidence is not always good. It may be made to appear on trial that the shot Shott shot shot Nott, or, as accidents with firearms are frequent, it may be possible that the shot Shott shot shot himself, when the whole affair would resolve itself into its original elements, and Shott would be shot, and Nott would be not. We think, however, that the shot Shott shot shot not Shott but Nott. Anyway, it is hard to tell who was shot.

## PAUL WYCHERLY.

BY THE AUTHOR OF "YVETTE," ETC.

## CHAPTER XLIII.

"AND what in the world have you been doing all this time?" inquired Lady Ohara, reprovingly. "Oh! child, it is a sad thing for a young girl of birth and position to defy the rules of 'society' and go out to earn her bread as if she were a young person designed for the counter. You have lost caste, Hetta, sadly. When the news reached us at Kensington, where I was staying with my daughter, Lady Courte, that you, Hetta Landower, who were once heiress of Ashe, and so nearly becoming a countess, were living at Dinan, teaching music daily in a French pension, inhabiting rooms in a mean quarter of the town, keeping no servant, wearing shabby hats—oh! I thought I should have died from vexation, glad as I was to find that you were alive and well; but you know how ungrateful we human creatures are. My thankfulness at hearing you were alive and well was swallowed up in annoyance in thinking that you had condescended to change your name and to go out as a governess. What in the world possessed you, child? You have not been ill, and so lost for a time your usual reasonable calmness and judgment?"

"Oh! no, aunt, I have not been ill. I have been very well indeed," Hetta answered; "but perhaps I acted unwisely and hastily. You shall judge. I went straight to the Firs, after my poor father, instigated by his new wife, turned me literally penniless, except for the pound or two that remained to me, out upon the world. At the Firs, instead of my dear old friends, I found two ladies, nieces of the Colonel, who received me with a chill reserve, and I may say 'severely let me alone'; in fact, I soon found that I had fallen from my high estate as heiress of Ashe; that I was a nothing and a nobody, whose griefs and wrongs could not entitle me to the sympathy of a discriminating world."

"My dearest Hetta, you speak as bitterly as if you were a poor curate, with an income of forty pounds a year, who had subsisted on the same pittance for twenty-five years, and who, in spite of his worth, talents, and usefulness, saw no prospect of better 'earthly' things, since he had no interest or great connections. Such folks find the world hard, and hate it accordingly; but you, with your youth, birth, beauty, talents, troops of friends, who only wanted to see you righted—who would have forced that wretched William at once to settle a fortune on you—you, to run away like a miserable boy who goes to sea, or an apprentice girl, whose mistress is cruel to her!"

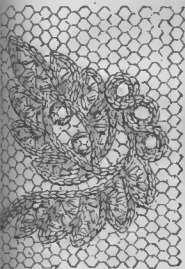
"Aunt Jane, one evening the Misses Diamond came into a room where I was lying on a couch; there was no light, they did not see me, and they began to talk, and then I heard their wish that I would go; I heard them blame me for not submitting myself to the new stepmother. I heard them say I had not a chance of ever having a shilling of my father's fortune; and they said that I should go round to my friends, first to one and then another, and live upon their bounty and tire them out; they said I must be kept from the Colonel and Mrs. Diamond. Then I felt what an abject wretch poverty makes of an hitherto exultant, and spirited, and cheerful being. I was very foolish to let those women, whose souls were mean, whose hearts were cold, whose minds were narrow, direct my actions. I was not their friend; they owed me no more kindness than is expected from professed Christians towards others in distress; and yet, in the violence of my sorrow, in the indignation of my heart against my father for his preposterous marriage, I was led to believe that the whole world was in league against me. I had read in novels of false friends, and of the unkindness of the world, but I had read of those things as one reads Christmas ghost-stories, with some interest and excitement, but with no belief. Now I believed more than I had read; I thought the world worse than it was painted; I did not reason, I could only feel. A bitter wrath sprang up in my soul and burned there fiercely for a time. 'I will go away and earn my bread,' I said to myself, 'my own bread; no relation or old friend shall suppose that I am coming as a pensioner on their bounty;' so I took a situation!"

And Hetta told her aunt the strange story of the Dunreaths, and how that Louva was nearly proved to be the daughter of Mrs. Dunreath, if only Sarah Randall would reveal herself; and also that the young man who had been school-master at Briarwood was in truth Paul Dunreath, the nephew of the present Earl of Ladbrook.

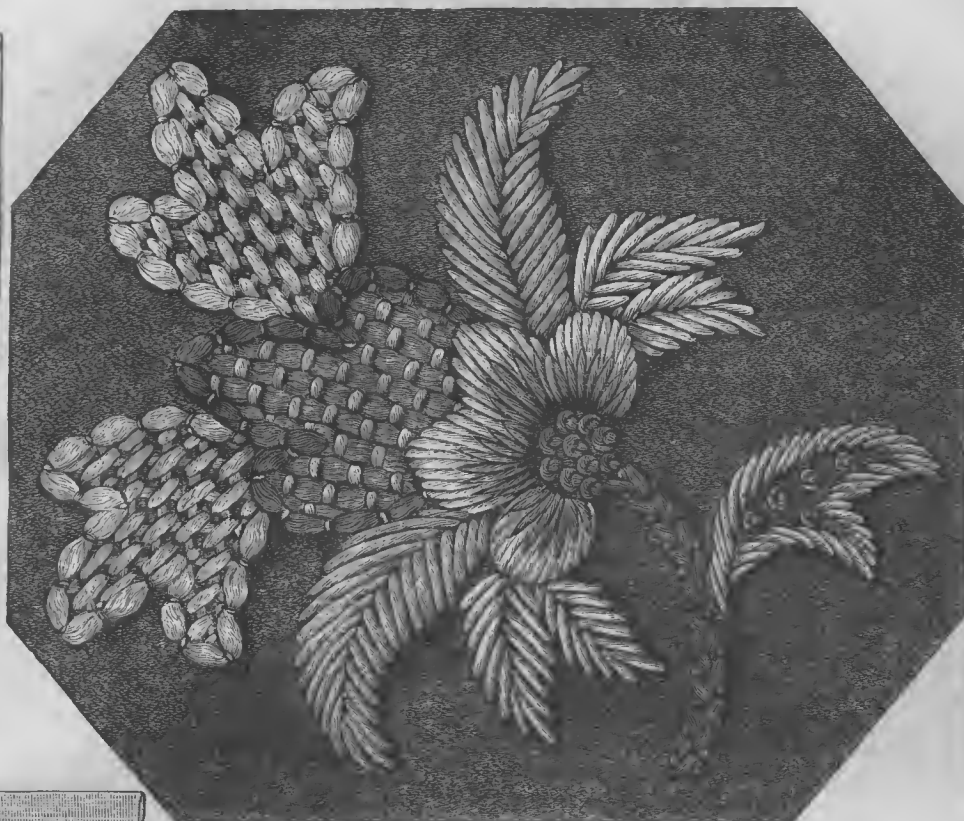




NO. 1.—JOINING FOR STRIPES, &c.



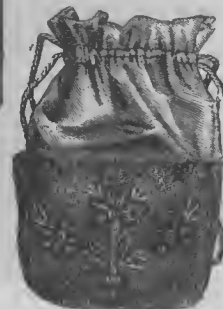
NO. 3.—DESIGN: EMBROIDERED NET.



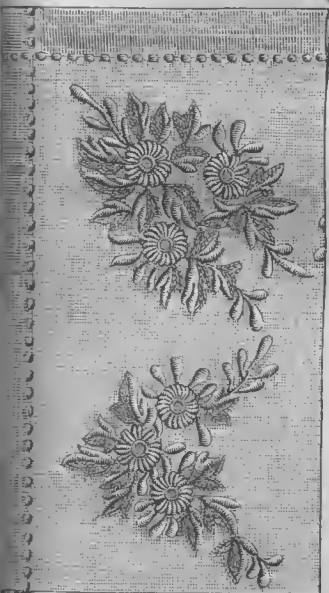
NO. 4.—DESIGN: EMBROIDERY.



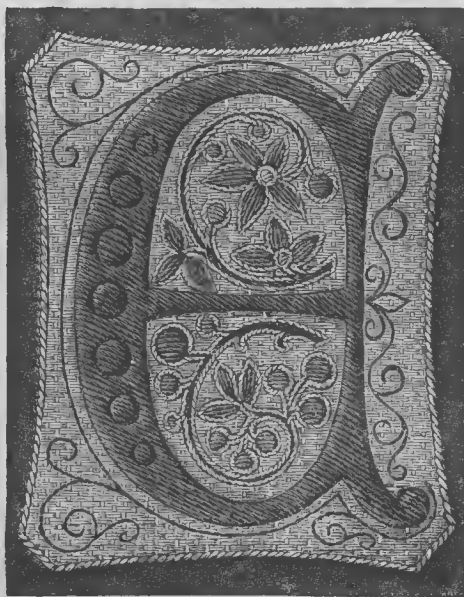
NO. 2.—MITTEN: KNITTING, TRICOT, AND CROCHET.



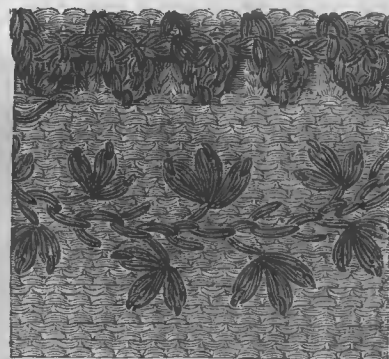
NO. 5.—HANDKERCHIEF-SACHET.



NO. 6.—EMBROIDERED BORDER.



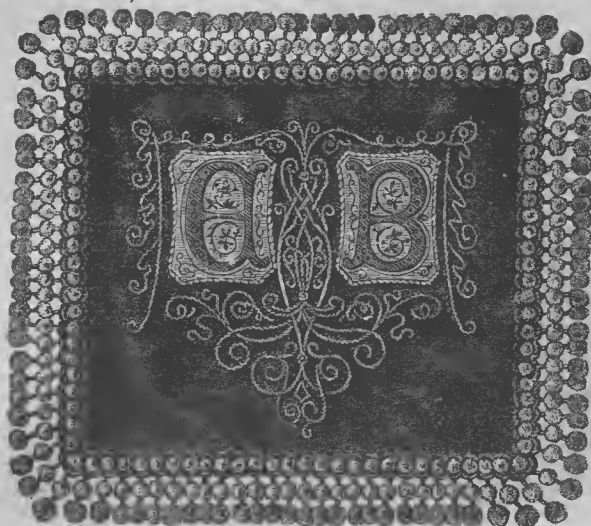
NO. 7.—INITIAL LETTER: EMBROIDERY



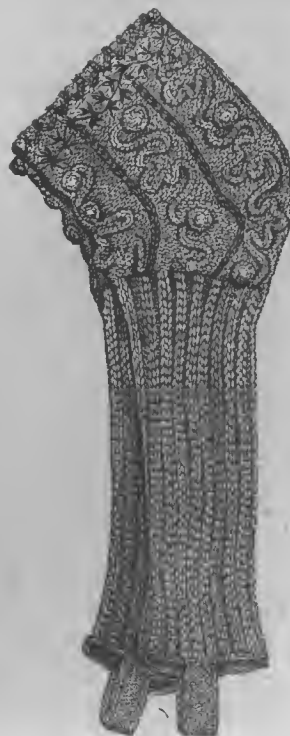
NO. 8.—EMBROIDERY DESIGN FOR NO. 11.



NO. 9.—DETAIL OF TOP OF NO. 11.



NO. 10.—PILLOW-CUSHION COVER: EMBROIDERY.



NO. 11.—KNITTED LEGGING FOR LADIES.



## PARIS FASHIONS.

THE materials which have taken rank as most fashionable this winter may be divided into three or four series.

The first, suitable for the trimmings and effective appliances of the toilet; the second, more especially destined for jacket-bodices, worn with skirts of a different fabric; the third, for dresses; the fourth, for mantles.

Among the tissues meant for trimmings—that is, for revers, pockets, scarfs, draperies, collars—the prettiest is curly plush, with tiny multi-coloured stripes. Also chiné plush; striped, plaided, and moiré plush; while plain plush is by no means to be despised.

The most elegant mantles of the winter are lined throughout with plush; but as such a lining is extremely expensive, one may very well line the mantle with silk, and merely edge it round inside with a very deep plush border.

Vigogne is one of the most fashionable of winter woollen materials. It is plain, striped, or plaided; the plain being frequently combined with one or other of the figured ones.

Cashmere, both of French and Umritzur make, are as much in vogue as ever. Thibet cloth is another favourite material, as well as cheviot and limousine.

It is rather in the details of new winter toilets than in their *tout ensemble* that we find this year changes from the fashions of last season. Novelty chiefly appears in the disposition of trimmings and in the combination of different materials employed for making up a dress, which materials are often as many as three or four in number, different in colour or texture, but matched by the harmony or similarity of tints. Chenille fringes are much employed, often shaded, often mixed with beads, sometimes with silk. For the trimming of evening-dresses, white silk lace, embroidered with gold or silver, is much used; and we may mention, by-the-way, that those ladies who possess old lace of this kind can easily modernize it by passing along their outlines a thread of gold or silver.

Dresses for evening-parties and dinners are composed as follows: Skirt-front plain, scarcely touching the ground; sides very much trimmed; very long train, the trimmings of which differ both as to the material and arrangement of those of the skirt-front. The latter simulates more than ever a round skirt, and its train—even when it is merely formed of the back widths—simulates more than ever an upper dress divided from the round skirt. Trains are generally trimmed on their outline with one, two, or three very thick ruches, either pleated or puffed.

Among the new shapes of bonnets submitted to our choice are the Directoire, Rubens, Bambino, Boat, Shepherd, Toreador, Melusina. If some of the names are already known, it must not be inferred that they are applied to shapes already known; they may resemble former styles, but they are certainly modified, and, let us add, more *prononcé* than their predecessors; for fashion, though proceeding by degrees, is certainly leading us on to very large and fanciful, not to say eccentric shapes. A great many of the new models are of fine smooth felt, with a border of furry felt, and are lined with plush of a different colour.

The Rubens is of shaded felt, with lining of furry felt of some bright tint.

The Melusina is of plush felt, dove-coloured for the crown and maroon for the border.

The Shepherd of furry felt. The Bambino of smooth, seal-brown felt, with border of furry felt two inches deep.

The Boat hat is of plush felt, in graduated tints, the darkest in the centre; brim of long-haired fur felt.

Most of these chapeaux are of a material made purposely for them, the centre of which is the middle of the crown. The Rubens is placed a little on one side, with turned-up brim. The Bambino is placed carelessly at the back, and not much trimmed. The Boat hat a little on one side and at the back.

Shapes such as the Directoire, Empire, &c., are put straight on the head. Various modifications of the capote are as fashionable as ever.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 760.

## Nos. 1 AND 5.—DRESS-IMPROVER.

The improver is of horsehair cloth; well-starched calico may be used in place of it.—Price of pattern of improver, made up, 50c.

## Nos. 2 AND 8.—WALKING-DRESS.

Dress of myrtle-green velvet; mantle of dark green plaid, in which a little red is introduced; it is trimmed with rich silk cord and tassels and silk fringe. Drab beaver hat, trimmed with myrtle velvet and feather.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## Nos. 3 AND 4.—DRESS-SLEEVES.

No. 3 is suitable to be made in cashmere or satin, with an embroidered cuff; No. 4 is of fancy woollen material with gauged cuff.—Price of pattern of each sleeve, trimmed, 25c.

## No. 5.—See No. 1.

## No. 6.—WALKING-DRESS FOR LITTLE GIRL FROM TEN TO TWELVE YEARS OF AGE.

The dress is of dead-leaf coloured cashmere, trimmed with silk embroidery; dark brown velvet waistcoat, collar, and cuffs. Felt hat of the same colour as the dress.—Price of pattern of dress, trimmed, 80c.; flat, 25c. Jacket and waistcoat, made up, 60c.; flat, 20c.

## No. 7.—WALKING-DRESS FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

The skirt is of ruby velvet, cut in battlements; the kilting and panier-jacket are of cashmere. Black felt hat, trimmed with ruby feather and satin ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c. Jacket, made up, 50c.; flat, 20c.

## No. 8.—See No. 2.

## No. 9.—BONNET.

The bonnet is of brown velvet, trimmed with shaded gold-coloured feathers, gold beads, and brown ribbon strings; it is lined with gauged gold-coloured satin.

## No. 10.—AFTERNOON-DRESS.

The dress is of dahlia-coloured cashmere, with collar and cuffs of plush with satin stripe; the collar is edged with two rows of cream-coloured lace.—Price of pattern of bodice, with panier, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage. Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 761.

## No. 1.—JOINING FOR STRIPES, &amp;c.

This illustration gives a design to be worked over the joining of stripes or borders. The open buttonhole-stitches are worked with Andalusian wool; the narrow straight line is worked in chain-stitch; the one between the two is a length of floselle, placed upon the material, and caught down at regular intervals with single-stitches of silk.

## No. 2.—MITTEN: KNITTING, TRICOT, AND CROCHET.

MATERIALS REQUIRED: 3 oz brown, six skeins blue Berlin wool, six buttons, four knitting-pins, No. 14 (Walker's gauge), tricot-hook, No. 12.

Begin the hand with brown wool. Cast on fifty-seven stitches on three pins, that is nineteen stitches on each pin.

1st to 6th Rounds: Knit two and purl two alternately.

7th Round: Knit with blue wool.

8th to 14th Round: Knit with brown wool.

In the 15th Round, increase two stitches at the end thus: Purl one, knit one, and purl one in the last stitch.

16th Round: Like eighth round.

The 15th and 16th Rounds are repeated alternately eight times more, making the increase in the first purl-stitch of the previous increase. The increase is to form the left-hand thumb.

33rd to 63rd Rounds: Knit.

64th Round: Knit three, turn, cast on sixteen stitches.

65th to 81st Rounds: Plain knitting.

82nd to 93rd Rounds: Knit two and purl two alternately. Cast off.

Pick up the sixteen thumb-stitches, and knit ten rounds of purl two and knit two alternately. Cast off.

For the gauntlet, which is worked separately in crochet:—

Commence with twenty-five stitches with brown wool.

1st and 2nd Rows: One double into the back horizontal loop of each stitch; always commence the rows at the same end, to keep the work on the right side.

3rd Row: Pass over the three first stitches, one double into the back horizontal loops of each of the next stitches.

4th to 7th Rows: Like the third.

8th Row: Commence at the first stitch of the second row, and work into the three passed over stitches in each row, and to the end of the last row.

9th to 12th Rows: Like second row.

13th Row: Work into the six first stitches of previous row.

14th Row: Work into the stitches of last row, and into the three next stitches of thirteenth row.

15th to 17th Rows: Like fourteenth.

18th Row: Like second.

19th Row: Work with blue wool a row of plain tricot.

20th Row (with brown wool): Plain tricot, taking up the loop through the back perpendicular loop instead of the front.

21st Row: Draw up a loop through each of four loops, \* work up four chain through the next loop, one single into same loop, draw up a loop through each of the next six loops. Repeat from \* once more; work up four chain through the next loop, one single into same loop, draw up a loop through each of four next loops.

22nd Row: Draw up a loop through two stitches, work up four chain through the next loop, one single into same loop, draw up a loop through each of four next successive loops. Repeat from the beginning of the row twice more.

23rd Row: Like twenty-first row.

24th Row: Plain tricot.

25th Row (with blue wool): Plain tricot.

Now repeat from the first row once more. Sew up the sides of the gauntlet, turn up the first stitch of the lower edge, and line throughout with silk. Work a row of buttonhole-stitches with blue wool down the centre of the back of gauntlet, and sew on three buttons. Work a row of double-stitches round the top of the gauntlet with blue wool, then sew it to the hand of mitten.

It is necessary to observe here that the only difference in working for the right hand is thus, that the increase must be made in the second pearl stitch of previous increase instead of in the first, as described for left-hand mitten.

## No. 3.—DESIGN: EMBROIDERED NET

This design is worked principally in chain-stitch; it is suitable to be dotted about at intervals on fichus, lace, flouncings, veils, &c. It may be worked upon white Brussels net with linen flossette, or upon black net with black or coloured flossette.

## No. 4.—DESIGN: EMBROIDERY.

This design may be worked in the centre of a mat, or it may be repeated on a sofa-cushion, or antimacassar of plush or Roman satin. The embroidery is worked in Berlin wool and flossette in long, knot, and herringbone stitches.

## No. 5.—HANDKERCHIEF-SACHET.

The lower part of the sachet is of pale blue plush embroidered with ruby silk; the upper part, which is drawn up to form a bag, is of pale blue satin.

## No. 6.—EMBROIDERED BORDER.

This border is suitable to be worked in cotton *à la croix*, or coloured marking flossette, round handkerchief borders; the design is in satin and cording stitch.

## Nos. 7 AND 10.—PILLOW-CUSHION COVER.

These pillow-shaped cushions are now very much used, both for sofa and foot-cushions; it is the height of fashion, as we have before stated, to have the initial letters or monogram upon articles, whether for personal adornment or household use. The cushion-cover shown in No. 10 is of dark olive plush; the squares, in which the letters are worked, are of gold-coloured basket-pattern embroidery, caught down with blue silk; this work is upon fine soft canvas. The squares are applied to the foundation by cording-stitch worked with gold-coloured silk; the embroidery upon the plush is also worked with gold colour. The letters are worked in satin-stitch with bronze embroidery silk, and the scroll work in cording-stitch with shades of red silk. The cover is finished with ball-fringe of all the colours used in the embroidery and the colour of the foundation.

## Nos. 8, 9, AND 11.—LEGGING FOR LADIES: KNITTING.

**MATERIALS REQUIRED:** 6 oz gray Berlin wool, 1 oz scarlet, four steel pins, No. 12 (Walker's gauge), and a crochet-hook, No. 12.

These leggings will be found very warm and comfortable, to be worn over silk stockings when driving to a ball or evening party. They may easily be drawn off.

Commence with the knee-cap.

Cast on twenty-two stitches, knit twelve plain rows.

13th Row: Knit eight, pick up the loop lying between the stitches, knit it, knit four, pick up a loop as before, knit it, knit eight.

14th Row: Plain knitting.

15th Row: Knit eight, make a stitch as before, knit six, make a stitch, knit eight.

16th Row: Plain knitting.

Continue to increase in this way until you have twenty-eight stitches between the made stitches, then knit twenty-four rows without increasing.

To decrease knit eight, knit two together, knit twenty-six, knit two together, knit eight.

The next row plain.

Continue the decrease in this way until you have twenty-two stitches on the pin, knit twelve rows and cast off.

Sew up the knee-cap on the under side.

Pick up the edge stitches on three pins, and work in ribbed knitting, purl two and knit two alternately until you have made the leg the length required, then cast off. Pick up twelve stitches at one side of the bottom of leg, work in plain knitting a strap five inches in length, cast off and sew to the other side of the leg.

For the crochet edge round the top work with red wool one double into a stitch at the edge of knitting, four chain, one double into the first, pass over one stitch, and repeat all round.

The picots of chain are turned down over the knitting, and are fastened by a needle and wool.

The design for the embroidery is shown in No. 8.

Stripes of chain-stitch are worked with scarlet wool at intervals of two inches down the knee-cap. These stripes are worked in ordinary crochet chain, keep the wool at the back of the work; insert the hook from the right side through the work, draw up a loop, \*insert the hook again through the work, draw up a loop through the loop already on the hook. Continue to repeat from \*.

The design shown in No. 9 is worked in the same way between the scarlet stripes with gray wool.

The legging will be equally useful made without the embroidery and chain-work. It will be very comfortable to wear in travelling during cold weather.

No. 10.—See No. 7.

No. 11.—See No. 8.

COUNT JAUBERT was wonderfully happy at repartee, and in his sallies was utterly indifferent to whether it was a friend or an enemy who suffered. On one occasion, having been highly pleased with Marshal Soult, he made the illustrious soldier the butt of innumerable epigrams. The marshal, hearing of this at one of Louis Philippe's receptions, turned his back upon the man just as he was stepping forward to salute him, some thirty gentlemen being present. "Monsieur le Maréchal," said Count Jaubert, with utmost sang-froid, "I have been told you do a trick upon me as one of your friends. I'm delighted to find that there is no ground for the rumour."—"How so, monsieur?"—"Because," said the count, "you are not in the habit of giving your back to the enemy." The marshal, perhaps needless to say, at once held out his hand to Count Jaubert.

The fact that a man may be successfully idle for many years in the heart of a great city was recently proved in the case of a Frenchman named Parmentier, a communistic rebel. One man, after the collapse of the revolt, was supposed to have fled, and he was condemned to death by one of the courts-martial. But Parmentier had not left Paris. His wife, who was a workman in a match factory, sheltered her husband in a garret on the sixth floor of a house, and this garret, during a period of nearly ten years, the proscribed communist never left. The wife and neighbours were wholly ignorant of it. Madame Parmentier had anyone living with her. A few weeks ago both husband and wife were found dead in their apartment, having committed suicide by suffocation with the fumes of charcoal. It is presumed that they were driven to this step by the wife's declining strength and inability to provide for their wants.

## THE HOME.

## COOKERY.

**MUTTON BROTH.**—1 lb mutton or lamb cut small, one quart of cold water, one teaspoonful of rice or barley, four tablespoonfuls of milk, salt, pepper, parsley; boil the meat without the salt, closely covered, until very tender; strain it and add the barley or rice; simmer for half an hour, stirring often; add the seasoning and milk, and simmer five minutes more.

**A FILLET OF MUTTON.**—Cut some inches from each end of a large and well-kept leg of mutton, and leave the fillet shaped like one of veal. Remove the bone and fill the cavity with forcemeat, which may be flavoured with a little minced eschalot when its flavour is liked; more forcemeat is added by detaching the skin sufficiently on the flap side to admit it. When thus prepared, the fillet may be floured and roasted, served with currant jelly and brown gravy, or with only melted butter poured over it; or it may be stewed gently for four hours in a pint of water, after having been floured and browned all over, in a couple of ounces of butter; it must then be turned every hour, that it may be equally done. Two small onions, a faggot of herbs, a couple of carrots sliced, four or five cloves, and twenty whole peppercorns can be added.

**GRATED HAM SANDWICHES.**—Grate finely as much well-cooked ham as you are likely to require; flavour it with a little cayenne and some nutmeg; roll out some good puff paste very thinly, cut it into two perfectly even portions, prick it in one or two places to prevent it rising too highly, and bake in a quick oven till of a golden-brown; then take out, and let it stand till cool; then spread a little fresh butter lightly over the whole. This should not be done till the paste is perfectly cool. Now spread the grated ham evenly over the paste, lay the second piece of puff paste over it, and with a very sharp knife cut into small-sized sandwiches. This is a nice supper-dish.

**COFFEE CUSTARD.**—Make a good strong extract of coffee—by dripping it as slowly as possible through a percolator; for ten people you will want two cupfuls; take eight of the same measures of milk, and beat into the milk the yolks of six eggs; add 3 oz powdered sugar; mix into this the two cupfuls of coffee; as coffee differs in strength, taste to see that it is strong enough; pour the mixture into cups, and put the cups in a not too deep pan with boiling water; the level of the water ought not to stand higher than half the cup; do not boil the water too hard; about fifteen minutes of boiling is necessary.

THE other night, when Bickles went home, he found his wife particularly retrospective. She talked of the past with a tear and looked to the future with a sigh. "Oh! by the way," said Bickles, as he sat on the side of the bed pulling off his boots, "I saw a gentleman down-town to-day who would give one thousand dollars to see you."—"Who was he? Does he live in Little Rock?"—"I don't know his name."—"I'll warrant that it was Oliver Gregg."—"No."—"Then he must be George Weatherton."—"Guess again. I might know his name if I were to hear it."—"Oh! I do wish I knew," said the lady, exhibiting excitement. "Was it Oscar Peoples?"—"Guess again. I remember his name now."—"Harvey Glenkins?"—"No! his name was Lucius Wentwig."—"I don't know a man by that name. Why should he give one thousand dollars to see me?"—"Because he's blind."

**CHILDHOOD.**—The qualities which are the most attractive in childhood are not by any means the most valuable in maturity. We look for determination, will, decision of character, firmness in the man, and refuse him our respect if he have them not. But, when the child exhibits these qualities, even in their incipient stages, we are annoyed, and perhaps repulsed. Instead of rejoicing in his strength of will and guiding it into right channels, we lament it as a grievous fault in him and a misfortune to us. It is the meek and yielding child who cares not to decide anything for himself in whom we delight, and whose feeble will we make still feebler by denying it all exercise. Yet, when he grows up and enters the world and yields to temptation, and perhaps disgraces himself and family, we look at him in imbecile wonder that so good a child should have turned out to be so bad a man, when, in truth, his course has been only the natural outcome of his past life and training.

## PAUL WYCHERLY.

BY THE AUTHOR OF "VIVETTE," ETC.

## CHAPTER XLVII.

"You are too good to care—I mean to have cared—for a girl who was often insolent to you, because she was young and an idiot, and did not know your worth," said Hetta.

"You were proud, Hetta Landower, at first, and I was rude as a bear. Do you remember the day at the gate?"

She smiled through her tears, and so did Paul through his.

"But we were very good friends after that," she said—"excellent friends; and when I found you were gone, I was so sad!"

"And after that, Miss Landower, your young bridegroom, whom I never spoke to and only saw once or twice, met with a cruel death. It was enough to break your heart."

"I weep for him now at times," said Hetta, "as one weeps for a friend. I respected him; I honoured him. I would have made him a good wife."

All the time Paul had guessed that her love for the Earl had not been of the true, and devoted, and impassioned kind which every man and woman wishes to inspire in the breast of the one beloved. Then had Hetta loved someone else? Who?—him? Was that only a wild dream after all? He could endure suspense no longer. He crossed over and knelt at her feet.

"Hetta Landower, I have loved you with a wild and unreasoning love from the first moment I saw you. I have dreamed of you day and night. Will you be my wife? Will you try to love me a little?"

She bent down and clasped his dark bent head with her white hands.

"I have loved you too, Paul, long—longer than I ought to—long before you left England; but do you realize the fact that I am a beggar?"

"Yes; a beggar—such a sweet beggar! Oh! I am rejoiced at it! You don't know how half rich I am now—how I might load my darling with gifts a princess might envy!" then he strained her passionately to his heart.

At that moment a fearful sound, a tumult of voices rose above the storm that was raging outside, and the loud tolling of a bell smote awfully upon the lovers' ears.

Lady Ohara rushed into the room white to the lips.

"Have you heard the news?" she said.

Lady Ohara's face was a study; it expressed so much terror, pity, consternation. The lovers, roused from their dream, looked in wonderment at the excited old dowager. Paul, lover-like, ardent and mad with the new joy of finding himself really beloved, felt impatient at the interruption. What was this strange sorrow or danger to him in the moment of his own selfish happiness? He bowed in his ceremonious fashion to the old lady, but he could not conceive what ailed her. Lady Ohara turned to him earnestly, raising her hands and looking at him with eyes which sparkled with excitement.

"The Pavilion, Lord Ladbrook—burning fast! The lightning struck the chimney, and the wind is in the wrong quarter, and there is so much woodwork in the house, and it is burning like a bundle of faggots! Sir William was out for a drive in the close carriage notwithstanding the wild weather; Lady Landower sent him out as usual. He is in this very hotel now, and knows nothing of what has happened and is happening. My maid Wells has just told me all about it. Lady Landower, in trying to spring out of a window on the first floor, because she thought she saw her *bonne*, carrying her child, making towards the summer-house, fell and sprained her ankle so that she cannot move. They brought a carriage round for her and put her into it; but she is raving like a maniac, for that was neither her *bonne* nor her child that she had seen. Her precious boy, with his nurses, is in his nursery, and the flames are roaring out of the passage windows! The firemen have found something wrong with the engine and it won't work! They say you can hear Lady Landower's shrieks on the beach below the grounds!"

Hetta stood up. There was an odd light in her eyes; she was deadly white. Lady Ohara said to herself:

"Now she herself—now she will be heiress soon of Ashe again!"

She knows that and is excited, and yet horribly grieved, for she has a most extraordinary love for the child who stands in her way—the baby-boy who has taken her lands. How ill the struggle makes her look!

Hetta, leaving Paul and her aunt, glided out of



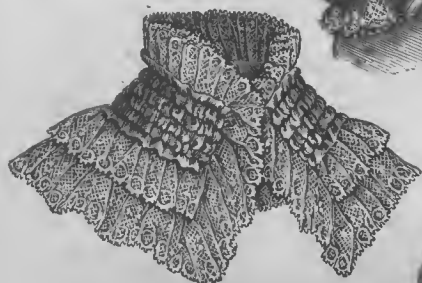
NO. 1.—SUIT FOR LITTLE BOY FROM  
THREE TO FOUR YEARS OF AGE.



NOS. 2 AND 3.  
JACKET-BODICE FOR AFTERNOON-DRESS.



NO. 4.—DRESS FOR LITTLE GIRL  
THREE TO FOUR YEARS OF AGE.



NO. 5.—MOTHER HUBBARD COLLAR.



NO. 6.—SAILOR COLLAR.



NO. 7.—WINTER CLOAK.



NO. 8.—WALKING-DRESS.

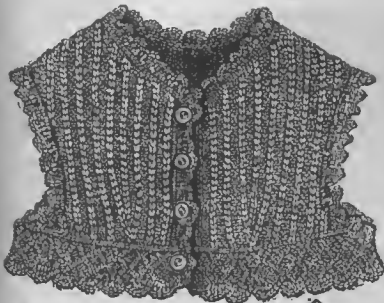


NO. 9.—WALKING-DRESS.



NO. 10.—HOME-DRESS.





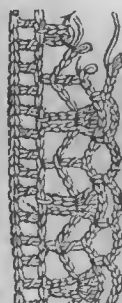
NO. 1.—CHILD'S KNITTED JACKET.



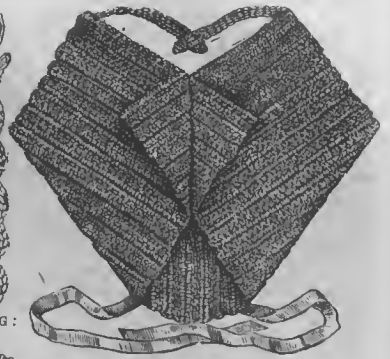
NO. 2.—EDGING: CROCHET AND MIONARDISE.



NO. 3.—CHILD'S KNITTED PETTICOAT.



NO. 4.—EDGING: CROCHET.



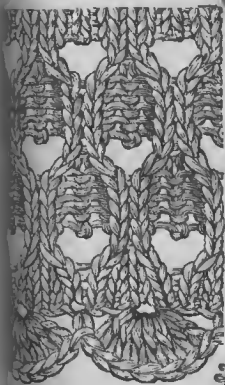
NO. 5.—CHEST PRESERVER: CROCHET.



NO. 6.—FAN: CROCHET.



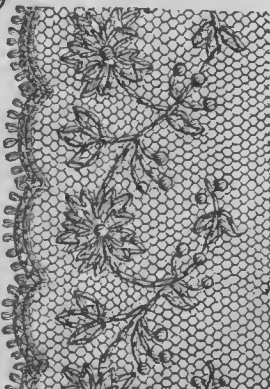
NO. 7.—GLOVE SACHEL.



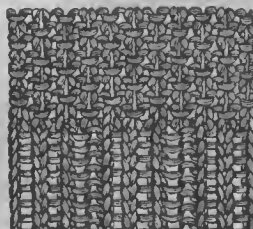
NO. 8.—BORDER FOR NO. 1.



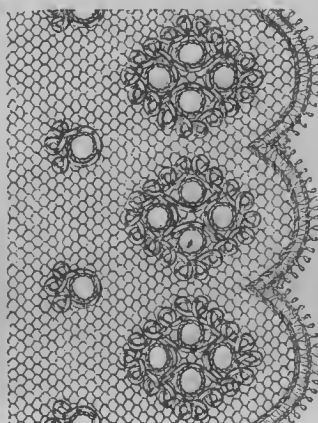
NO. 9.—DETAIL OF NO. 1.



NO. 12.—DARNED NET.



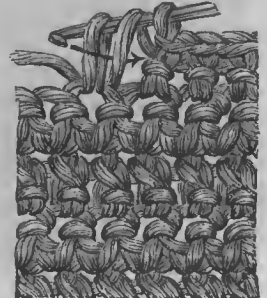
NO. 13.—DETAIL OF NO. 10.



NO. 14.—LACE: DARNED NET.



NO. 10.—WASHING-GLOVE KNITTING.



NO. 15.—DETAIL OF NO. 5.

NO. 9.—QUARTER OF DESIGN FOR EMBROIDERED MAT.

## PARIS FASHIONS.

ALTHOUGH modern fashions give the greatest facility for employing odd pieces of silk of every kind, widths of old dresses, trimmings, braid, and fringe, which had long lain by in handboxes and chests of drawers, it would be an error to suppose everything is possible in the way of such arrangements. Thus, it is evidently impossible to change a short or even semi-long paletot into one of the long and ample mantles now fashionable. There is but one way of making use of short paletots, whether of velvet or cloth—it is to transform them into jackets made tailor fashion, which, for young girls, may do duty as an out-of-door mantle, and for married ladies may be worn as a bodice with skirts deprived of their indispensable adjunct; that is, their bodice, which is either worn out or out of fashion.

As for semi-long paletots, the difficulty is greater. All modern mantles differ from the paletot, more especially in the sleeve, which is cut all in one piece with the back. The sleeve cut apart and set into an armhole is quite out of fashion. One must therefore choose between these two alternatives; either wear the semi-long paletot, such as it is—which is no disgrace, nor even a misfortune for a sensible woman—or else cut them off into jackets, as in the case of the short paletot. This jacket is made with more or less deep basques. A good combination, because it is quite in accordance with modern fashion, consists in associating a black silk or cashmere skirt with a black velvet jacket. The thing will be perfect, if one is in possession of one or two widths of black *moiré*; of this last can be made a deep drapery placed in front from the waist, so as to fall about midway down the skirt; and the basques of the jacket being slit open at the back from the waist, a very large bow of *moiré* will show in the opening of the slit, to which may be added, if preferred, a limp puff of the same *moiré* falling over the back width of the skirt. The latter may be of black cashmere, merino, faille, or satin. *Moiré*—especially French *moiré*—being with satin the most fashionable material of the season, it will suffice to introduce a little of it in the arrangements of the toilet, in order to make it look new and fashionable.

Very dressy toilets, worn mostly in the carriage, are completed by long coloured mantles. Dark absinthe, seal-brown, bronze, scabiosa are favourite tints. If you possess an ancient dress of coloured satin, and if you are in a position to pay visits of great ceremony, you can make with such a dress a *grande visite*, trimmed with deep revers of plain, striped, ribbed, or stamped plush.

One may also now make use of the deep flounces of black Chantilly lace which one may possess—not, indeed, by putting them on, as in former times, in three flounces all round the skirt, but in a more fanciful way. Thus, for instance, the first flounce, almost plain in front, gathered at the sides just at the foot of the bodice; the second, also plain in front and fuller at the sides, should be four inches at least from the foot of the skirt. This space is filled up by a flounce or a puffing of the same material as the skirt, which flounce or puffing will be repeated in larger proportions between the first and second flounce.

The breasted materials now fashionable are magnificent, but very expensive. If, however, our lady readers wish to have trimmings in handsome breasted materials at very little expense, they need only exercise a little skill and patience. Let them procure some printed foulard upon a ground of some neutral tint, such as pink, dove, buff, or cream. Out of this foulard let them cut out revers, a collar, sleeve, and pocket-facings, &c. Then let them embroider all the patterns of the printed foulard with floss silks, combining the colours according to their own taste and fancy, and even introducing a certain quantity of gold thread into the pattern. Very pretty dinner and evening dresses can thus be trimmed and made to look both rich and elegant.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 776.

## No. 1.—SUIT FOR LITTLE BOY FROM THREE TO FOUR YEARS OF AGE.

The suit is of fawn-coloured striped tweed, with silk girdle and bone buttons.—Price of pattern of suit, made up, 50c.; flat, 25c.

## Nos. 2 AND 3.—JACKET-BODICE FOR AFTER-NOON-DRESS.

This bodice is suitable to be made in any soft material; it is gauged back and front, and is trimmed with bows of ribbon of two colours; lace collar and ruffles.—Price of pattern of jacket-bodice, trimmed, 60c.; flat, 25c.

## No. 4.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of ruby cashmere, trimmed with striped plush and bows of satin ribbon.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 5.—MOTHER HUBBARD COLLAR.

The collar is of pale blue satin, gauged, and trimmed with cream-coloured lace.

## No. 6.—SAILOR COLLAR.

The collar is of cambric, embroidered, and trimmed with lace.

## No. 7.—WINTER CLOAK.

The cloak is of brown striped tweed, trimmed with brown passementerie ornaments and buttons.—Price of pattern of cloak, trimmed, 60c.; flat, 25c.

## No. 8.—WALKING-DRESS.

The dress is of tea-green Umritzur cashmere; mantle of black brocade, trimmed with a deep pleating of black satin and bows of *moiré* ribbon. Black chip hat, trimmed with *moiré* ribbon and ostrich feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 9.—WALKING-DRESS.

The dress is of brown cashmere; mantle of checked brown cloth, with collar and bindings of satin. Brown chip bonnet, trimmed with shaded brown and gold feathers.—Price of pattern of mantle, trimmed, 60c.; flat, 25c.

## No. 10.—HOME-DRESS.

Skirt of myrtle-green velveteen; polonaise of myrtle-striped fancy woollen material, with a little red introduced in the darker stripes; it is trimmed with *moiré* ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 30c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 777.

## Nos. 1, 3, AND 11.—CHILD'S KNITTED JACKET. MATERIALS REQUIRED: 4 oz scarlet Berlin wool and two pins, No. 14 (Walker's bell gauge).

The easiest plan when working this jacket is to have a paper pattern cut the size required, and work to it, making the increase and decrease when necessary.

The jacket is worked in three parts, the back and two fronts.

Commence at the bottom of the front. Cast on eight stitches to an inch. The detail of the pattern is shown in No. 11. It is worked thus:—

1st Row: Purl two, knit one.

2nd Row: Purl. These two rows are repeated throughout.

In order to increase for a new stripe one stitch must be made in each of three successive rows to give the requisite number of stitches. When all three pieces are worked they must be sewn together at the shoulders, and two or three stitches sewn together at the waist.

For the crochet edging, which is worked down the front, round the neck, and armholes:—

1st Row: Work one double into every other stitch at the edge of knitting.

2nd Row: One double into a stitch, four chain, one treble into the first, pass over two stitches, and repeat.

For the knitted border shown in Illustration 8: Cast on the number of stitches required to go round the bottom of jacket.

1st Row: Knit.

2nd Row: Purl.

3rd Row: Knit.

4th Row: Purl.

5th Row: Knit two together at the back, knit two together. Repeat.

6th Row: Purl two, turn the wool twice over the pin, and repeat.

7th Row: Knit two, knit one, and purl one in the made stitch. Repeat.

8th Row: Purl the two knitted stitches of last

row, and knit the two stitches worked into the made stitch.

9th Row: Knit the purl and purl the knitted stitches of last row.

10th Row: Like ninth row.

11th Row: Knit one, \* knit two together at the back, knit two together. Repeat from \*; end the row with knit one.

12th Row: Purl one, \* turn the wool twice over the pin, purl two. Repeat from \*; end the row with purl one.

13th Row: Knit one, \* purl one and knit one in the made stitch, knit two. Repeat from \*; end the row with knit one.

14th Row: Purl one, \* knit two, purl two. Repeat from \*; end the row with purl one.

15th Row: Purl the knitted and knit the purl stitches of previous row.

16th Row: Like fifteenth.

Now repeat from the fifth row once more, work one purled row, and cast off.

Sew the border with a needle and wool to the lower edge of jacket.

## No. 2.—EDGING: CROCHET AND MIGNAR-DISE.

For the edge: Draw three picots one through the other to form a kind of chain, work six trebles into the last picot, draw the three next picots through in the same way, from left to right, work six trebles into the last, two doubles into each of next two picots. Repeat from the beginning of the row.

For the heading on the other side: Work over the trebles of last row one double into each of five picots, keep the top loop of each on the hook and draw through all together, four chain, one double into each of the three next picots; keep the top loop of each on the hook and draw through all together, four chain. Repeat from the beginning of the row.

2nd Row: Three doubles under four chain, three chain. Repeat from the beginning of the row.

No. 3.—CHILD'S PETTICOAT: KNITTING. MATERIALS REQUIRED: 6 oz white Berlin wool, four pins, No. 12 (Walker's bell gauge), one yard of sarsnet ribbon, and a bone crochet hook.

The petticoat is worked in five parts, which are afterwards joined together with a needle and wool. The number of stitches cast on for each part must be regulated by the size you wish the petticoat to be. Seven stitches will measure one inch. Commence at the bottom of each part above the border.

1st Row: Knit one, \* purl two, knit two, repeat from \*; end the row with knit one.

2nd Row: Purl the knitted and knit the purled stitches of first row. Repeat these two rows twice more.

7th Row: Knit one, purl four, \* knit two, purl two, repeat from \*; end the row with knit one.

8th Row: Knit the purled and purl the knitted stitches of last row.

Repeat these last two rows twice more, then repeat from the first row until you have worked two-thirds the length; then for the first row of the long stripe knit one, \* purl two together, knit two, repeat from \* until within one stitch of the end, knit the last stitch.

2nd Row of long stripe: Knit one, \* purl one, knit two, repeat from \* until within one stitch of the end, knit the last stitch.

Repeat the last row ten times.

13th Row: Knit one, \* purl one, knit two together, repeat from \*; knit the last stitch.

In the next and following rows knit one and purl one alternately.

When all the parts are joined, pick up the stitches at the waist.

For the band:—

1st Row: Knit.

2nd Row: Purl.

3rd Row: Knit two together, make one. Repeat.

4th Row: Knit, then cast off.

A ribbon is run through the holes in the third row.

For the border:—

Pick up the stitches at the bottom on three pins.

1st to 4th Rows: Purl.

5th to 14th Rows: Knit two, purl two.

15th Row: Purl. Cast off the stitches.

For the crochet edge: Work one double into a cast-off stitch, four chain, one treble into the first, pass over two stitches, and repeat.

## No. 4.—EDGING: CROCHET.

Make a chain the length required.

1st Row: One treble separated by one chain into each of four alternate stitches, eight chain, one single into the first. Repeat from the beginning of the row.



NO. 1.—PALETOT.



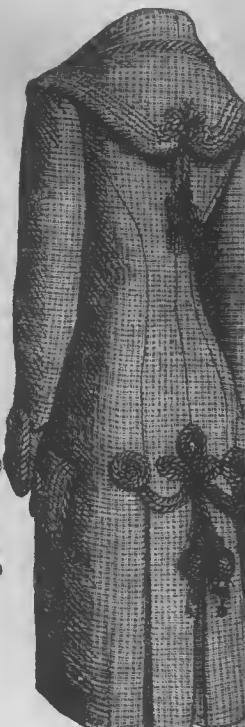
NO. 2.—PALETOT FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.



NO. 3.—PALETOT.



NO. 4.—BACK OF NO. 2.



NO. 5.—BACK OF NO. 1.



NO. 6.—JABOT.



NO. 7.—CRAVAT.



NO. 8.—WALKING-DRESS.

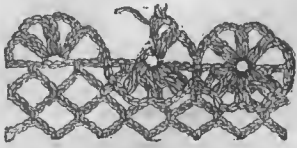


NO. 9.—WALKING-DRESS.

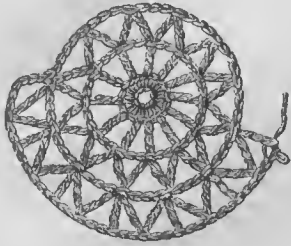


NO. 10.—WALKING-DRESS.

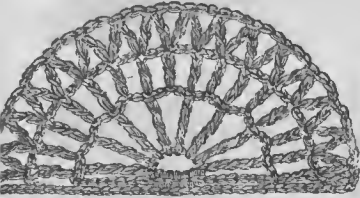




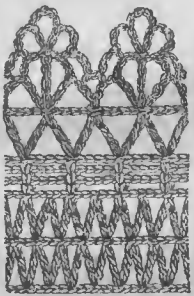
NO. 1.



NO. 2.



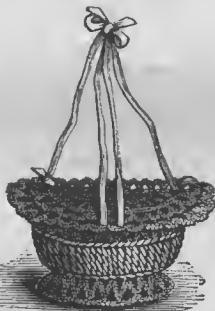
NO. 5.



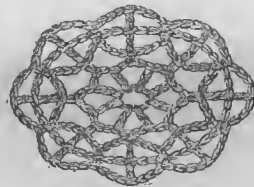
NO. 6.



NO. 14.—TRAY-COVER AND DOILYS.



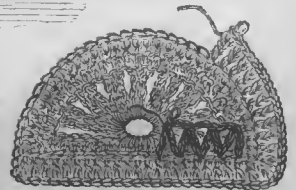
NO. 9.



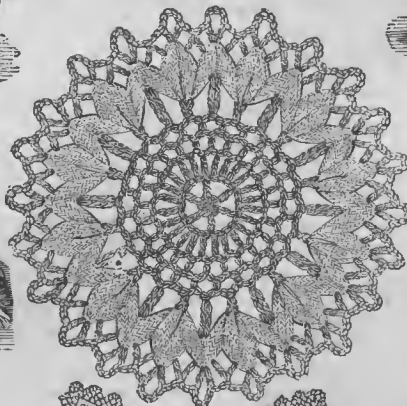
NO. 10.



NO. 11.



NO. 12.



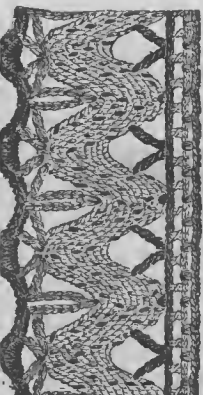
NO. 13.



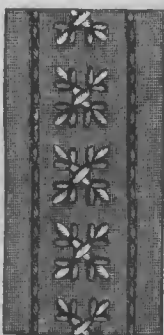
NOS. 15 AND 16.—FLORAL ORNAMENT.



NO. 21.—EDGING: WAVED BRAID AND CROCHET.



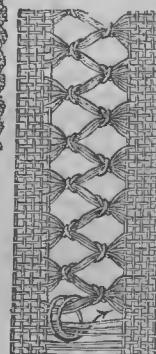
NO. 17.—EDGING: WAVED BRAID AND CROCHET.



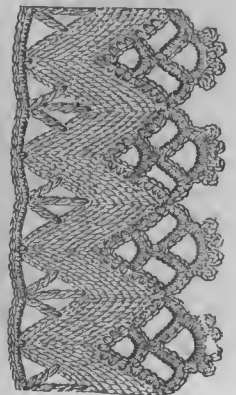
NO. 18.—BORDER EMBROIDERY.



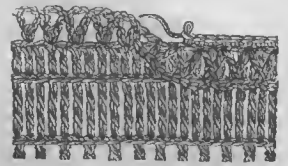
NO. 19.—CHILD'S PIECE



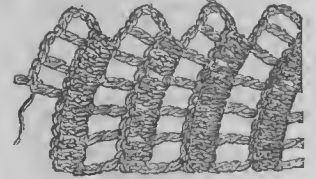
NO. 20.—BORDER: DRAWN THREADS.



NO. 7.—STAND OF CROCHET-BASKETS.



NO. 3.



NO. 4.



NO. 8.

## PARIS FASHIONS.

THERE is nothing softer or more becoming to ladies of all ages than lace; and the machine-made French and English laces are now brought to such perfection, that few, save good judges, can tell the difference between the real and imitation. The Oriental point, sometimes called Morasque lace, which we have recently seen both in the piece and made up into superb jabots, fichus, and collars for evening wear, is one of the prettiest and best imitation laces one can possibly conceive.

We must describe some of the very pretty lace trimmings for dresses which we have recently been shown, as they are so well adapted for winter evening-dress; or, shall we say, for making an afternoon-dress serve the purpose of an evening-dress for small parties, theatres, &c. One of the prettiest lace dress trimmings, when made up, measures thirty inches in length, and is composed of two widths of lace run together at the heading. About three and a half yards of lace are needed; this is put into pleats at the top and bottom, and at intervals about five inches apart a rosette and loops of watered ribbon about two inches wide are put into the top pleating of lace, and a smaller rosette and long loops into the bottom pleats. The lace is attached to a length of ribbon, which falls carelessly under it. This trimming is put on close to the throat-ruffle on the left side; it crosses the front of the dress, and is fastened below the waist on the right side.

Made of the same lace is a pretty reticule to hold the handkerchief; it is unlined and formed of rows of lace run together one above the other, the pattern turned downwards, with the exception of that of the top row, which turns up. The lace is not at all full. The reticule measures about seven inches in width and eight inches in depth. It is attached to the waist by ribbon to match that of the dress trimming, and should be fastened at the top and bottom to the dress by a small safety pin.

Artificial flowers are much worn on the shoulders of high or semi-high dresses, and will be also much used on ball-dresses; a new mode of application of them is to make them hang in a sort of fringe round the top of the arm of an almost sleeveless dress.

Silver jewellery is still the most fashionable for young ladies, and very pretty and well it looks; it is more simple and suitable to young ladies than gold.

We strongly recommend a dress of black or coloured velvet for young ladies and children who go to many parties in the winter season; it is a most serviceable dress, and one that will be protective from cold, and can be made very effective by the use of such a lace trimming as we have described for a young lady, or by a broad collar and cuffs of lace for a child, with the addition of a sash of satin or moiré, with a large bébé bow at the back.

High boots, open in front, with straps buttoned over the instep and up the front, are quite fashionable. Shoes with embroidered fronts are still in favour; with these richly-embroidered stockings are worn.

DESCRIPTION OF  
FASHION ENGRAVINGS, Page 792.

## Nos. 1 AND 5.—PALETOT.

The paletot is shown in different kinds of cloth. No. 1 is of striped brown cloth, and No. 5 of checked cheviot, trimmed with passementerie ornaments and cord.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

## Nos. 2 AND 4.—PALETOT FOR LITTLE GIRL FROM EIGHT TO TEN YEARS OF AGE.

This paletot is suitable to be made in dark green checked cloth or brown diagonal; the collar, cuffs, and pocket-trimmings are of gauged satin; baby-bow of wide satin ribbon.—Price of pattern of paletot, trimmed, 50c.; flat, 25c.

## No. 3.—PALETOT.

The paletot is of dark brown ribbed cloth, with sealskin collar and cuffs.—Price of pattern of paletot, made up, 60c.; flat, 25c.

## No. 4.—See No. 2.

## No. 5.—See No. 1.

## No. 6.—JABOT.

The jabot is composed of cream-coloured Indian muslin, lace, and bows of pale blue watered ribbon.

## No. 7.—CRAVAT.

The cravat is of ruby surah ribbon; the ends are ornamented with a band of plush, gold-coloured lace, and pleatings of ruby satin separated by lace.

## No. 8.—WALKING-DRESS.

Dress of limousine; black velvet jacket, with satin collar and cuffs; carved jet buttons. Black beaver hat, with shaded crimson feathers.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

## No. 9.—WALKING-DRESS.

Skirt of brown cashmere, trimmed with pleated flounces and a kilt; tunic of red and brown plaid; paletot of fawn-coloured camel's-hair cloth, trimmed with silver-fox fur; muff of brown velvet, lined with red surah. Brown felt hat, trimmed with a shaded red feather.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

## No. 10.—WALKING-DRESS.

Dress of bottle-green cashmere; jacket of diagonal cloth of the same colour, with pleated satin waistcoat; the jacket is trimmed with skunk fur and carved bone buttons. Green felt hat, with fur brim, trimmed with moiré ribbon.—Price of pattern of jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO.,

6, EAST 14TH STREET, BROADWAY,  
(Near the Palais Royal), or  
NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

DESCRIPTION OF  
FANCY-WORK ENGRAVINGS, Page 793.

## Nos. 1 to 13.—STAND OF CROCHET-BASKETS.

This pretty stand of crochet-baskets suggests novel little presents for children at Christmas; they also form tasteful additions to the Christmas-tree. The baskets may either be hung upon the tree or upon a little wooden stand made like that shown in our illustration.

The material of which the baskets are made may be either fine string, which may be had in various colours; coarse crochet-cotton; or, if required very pretty, and the cost is not objected to, gold or silver cord may be used. Coloured mignardise and waved braid is also used in some of the patterns.

We give the detail of some of the baskets, but ladies who are moderately clever with their crochet-hook will find no difficulty in modelling a variety of pretty shapes. A firmness and finish is given to the baskets when worked by painting them over with gum-arabic dissolved in alcohol or with the white of an egg.

For the basket standing at the left-hand corner:—

Commence for the centre as shown in No. 10. Make a chain of six stitches, join.

1st Round: Eight trebles, each separated by three chain under the six chain.

2nd Round: Work up to the centre of three chain with single-stitches, \* one double into centre of three chain, five chain, repeat from \* seven times more, join with one single to the first double.

3rd Round: Five chain, \* one double into the third of five chain of last row, two chain, one treble into next double, two chain, repeat from \* six times more, one single into third of five chain.

4th Round: Five chain, \* one double into double of last row, three chain, one treble into next treble, three chain, repeat from \* six times more, three chain, one single into the third of first five chain.

For the sides, the design for which is shown in No. 1:—

1st Round: One double into a treble of last row, three chain, one treble into the double, three chain. Repeat from the beginning of the row all round.

2nd Round: One double into centre of three chain, five chain. Repeat from the beginning of the row all round.

3rd Round: One treble into centre of five chain, five chain. Repeat.

4th to 6th Rounds: Like third round.

7th Round: One double into centre of five chain, three chain, one treble into the first, one double under next five chain, three chain. Repeat from the beginning of the row all round.

8th Round: One double into the centre of three chain, two chain, two trebles, two chain, two trebles, two chain, two trebles under the picot of last row, two chain. Repeat from the beginning of the row.

Work another round like the eighth into the same stitches.

One round like the eighth is also worked into the last row of bottom of basket.

In stiffening the work, arrange the two edging rows so that one stands up and the other lies down.

This basket, worked with fine string and a steel crochet-hook (No. 15), measures when finished three and a half inches in height and eleven inches in circumference.

The detail for the second basket on the stand is shown in No. 13:—

Commence with three chain, join round.

1st Round: Six trebles separated by three chain under the circle of three chain.

2nd Round: One treble separated by one chain into each stitch of last round.

3rd Round: One treble separated by two chain into each chain of last round.

4th Round: One half treble under two chain, three chain; take a length of waved braid, work one double through two points together, one chain, one double under next, two chain, five chain, one double into the depth between two points of braid, four chain, one single into the second of five chain, one chain. Repeat from the beginning of the round.

Join the braid neatly at the back with a needle and cotton.

For the edge:—

One treble into the right-hand side of a wave of braid, two chain, one treble into the point of braid, five chain, one treble into the point of braid, two chain, one treble into the side of braid. Repeat from the beginning of the row all round.

For the rim for the basket to stand upon work one treble separated by one chain into each stitch of the second round of centre.

For the handle, which is worked separately and afterwards joined to the basket by a needle and cotton, make a chain the length required.

1st Row: One treble into each stitch.

2nd Row: One treble into a stitch, three chain, one treble into the same stitch, pass over one stitch, and repeat. A row like the last is also worked into the other side of the first chain-stitches.

For the wall-basket, shown in No. 9: Commence with the bottom, shown in No. 12, work six chain, join round, five chain to turn, \* two triple trebles under the chain, one chain. Repeat from \* six times more, one triple treble under the chain, one chain to turn one double into each stitch all round, one chain to turn one double into each stitch of the front, two chain to turn one treble separated by one chain into each stitch of front, and one treble into each of the back stitches.

For the sides, the detail of which is shown in No. 3, work:—

1st Row: One double treble into each stitch of the edge of bottom of basket.

2nd Row: One treble into each stitch of last row.

3rd Row: One treble into a stitch, two chain, one treble into the same stitch, pass over one stitch. Repeat.

4th Row: One treble under two chain, three chain, one treble under the same stitches.

This last row is turned down to form an edge, and a row of double-stitches is worked into the second row (see No. 3).

For the lid, shown in No. 5: Make a chain of six stitches, join round, five chain to turn, ten triple trebles each separated by two chain under the six chain, one triple treble under same chain, four chain to turn, \* one double treble under the chain, one chain, one double treble into next triple treble, one chain. Repeat from \* to the end of the row, three chain to turn, \* one treble into the double treble, two chain, one treble into same stitch. Repeat from \* to the end of the row.

The lid is sewn to the back of basket by a needle and cotton; four pieces of ribbon, five inches in length, are sewn to the basket as shown in the illustration, and are joined together at the top under a bow of ribbon.

For the rim at the bottom of basket, work: One double treble into the edge of last row of bottom, two chain, one double treble into the same stitch. Repeat all round.

For the paper basket No. 11: Commence with the bottom shown in No. 2, three chain, join round.

1st Round: Twelve doubles under the chain.

2nd Round: One treble separated by two chain into each stitch of last round.

3rd Round: Work up with three chain, two trebles separated by three chain into each treble of last round.

4th Round: Work up with five chain, one double treble into the trebles of last round, \* one double treble into next trebles, two chain,

one treble into same stitch, two chain, one double treble into same stitch, repeat from \* ten times more, one double treble into the last treble of last row, two chain, join to the third of five chain.

For the sides, the detail of which is shown in No. 6:—

1st Round: Work one double treble into a stitch of the edge of circle, one chain, one double treble into same stitch, pass over two stitches, and repeat all round.

2nd Round: One double treble into the double trebles of last round, two chain, one double treble into the same stitch. Repeat all round.

3rd Round: Like second round, working three instead of two chain between the double trebles.

4th Round: Like second round.

5th Round: Like first round.

6th Round: One double into the top of double trebles of last round, four chain, pass over four stitches, and repeat.

7th Round: One double into double of last round, four chain. Repeat.

8th and 9th Rounds: Like seventh round.

10th Round: One double treble into a stitch, four chain, one double treble into the same stitch, pass over four stitches, and repeat all round.

11th Round: One double into the top of two double trebles, two chain, pass over four stitches, one treble into the next, three chain, one double treble into the same stitch, three chain, one treble into the same stitch, two chain. Repeat from the beginning of the round.

12th Round: One double under two chain, two chain, one double under three chain, three chain, one treble into the double treble, three chain, one treble into the same stitch, three chain, one double under three chain, two chain, one double under two chain, one chain. Repeat from the beginning of the round.

For the two handles: Make a chain of twelve stitches, join round.

1st Round: Work twenty-four doubles under the chain.

2nd Round: One double into a stitch and two into the next. Repeat all round. These handles are sewn to the basket by a needle and thread.

For the rim at the bottom of basket:—

1st Round: Work one double into each stitch of last round of bottom.

2nd Round: One double treble into a stitch, one chain, one double treble into the same stitch, one chain, one double treble into the same stitch, pass over three stitches, and repeat from the beginning of the round.

3rd Round: One double into each stitch of last round.

In stiffening the basket, the edging must be arranged to curve over.

For the basket hanging from the left-hand corner of the stand: Commence with the bottom shown in No. 8, take a length of fifteen points of waved scarlet worsted braid, work one double into a point, two chain, one double into the next point. Repeat all round.

2nd Round: Two trebles separated by one chain into each double of last round.

3rd Round: One double under each chain. Sew the braid together with a needle and cotton.

For the edge:—

1st Round: One double into a point of braid, three chain. Repeat.

2nd Round: One treble into a stitch, one chain. Repeat.

3rd Round: One treble into the chain, two chain, pass over one stitch, and repeat.

4th Round: Like third round.

5th Round: Two trebles into a stitch, four chain, pass over two stitches, and repeat.

For the basket hanging in the centre of the stand: Make a circle for the bottom as shown and described for No. 11. The pattern for the sides is shown in No. 4; it is worked thus: Make seventeen chain, pass over five stitches, one treble separated by one chain into each of six alternate stitches, \* one single into the last row of the edge of the bottom, two chain, pass over one stitch of the bottom, one single into the next, three trebles under each of four next two chain of last row, five chain, turn, one treble separated by two chain into each of six alternate trebles. Repeat from \* all round the basket, join the two ends neatly with single-stitches or with a needle and cotton.

For the handle: Make a chain the length required, work one treble into each stitch; sew to the sides of the basket with a needle and cotton, and ornament with a bow of ribbon.

There are still a number of baskets shown, but they are all more simple in form than those we have described; and after working those de-

scribed, we think any lady will find it quite easy to work from the designs.

#### No. 14.—TRAY-COVER AND DOILYS.

This illustration shows a dessert-dish filled with mixed fruits standing upon a tray covered with an embroidered serviette; a pile of embroidered doilys to match is placed at the side.

#### Nos. 15 AND 16.—FLORAL ORNAMENT FOR CHRISTMAS-TREE.

The foundation of the ornament is shown in No. 16; it is of wire. Muslin must be stretched over the wire and fastened securely; then flowers, such as forget-me-nots, jasmine, and small rosebuds with foliage, are sewn to the muslin. The inside of the ornament may be filled with sweets or some little present, and the opening at the bottom covered with a piece of silk sewn to the wire at the edges. The ornament is suspended by loops of ribbon.

#### No. 17.—EDGING: WAVED BRAID AND CROCHET.

This pattern may be worked with cotton of one colour, or two colours may be used if preferred, as shown in our illustration.

For the edge:—

1st Row: One treble into a point of braid, two chain, one treble into same point, three chain, one treble into same point, two chain, one treble into same point, four chain, one double in the depth between two points, four chain, one double into the top of last treble. Repeat from the beginning of the row.

2nd Row: Three doubles under two chain, two doubles, three half trebles, and two doubles under next three chain, three doubles under next two chain. Repeat from the beginning of the row.

For the heading on the other side of braid, work:—

1st Row: One double treble into the right-hand side of braid in the depth between two points, one double treble into the other side, four chain, one double into a point of braid, four chain. Repeat from the beginning of the row.

2nd Row: One double into a stitch of last row, two chain, pass over two stitches. Repeat.

3rd Row: One double under two chain, two chain. Repeat from the beginning of the row.

The stitches on the braid are worked in with a needle and cotton.

#### No. 18.—BORDER: EMBROIDERY.

This border is suitable to be worked round doilys, &c. It is in long, cording, and cross stitches, worked with crewels of two colours.

#### No. 19.—CHILD'S BIB.

The bib may be of crash, undressed holland, or oatmeal cloth; the design is worked upon it in coloured ingrain cotton, or very fine crewel may be used if preferred. It is edged with a crochet trimming: either of the designs shown in Nos. 17 and 21 are suitable for the purpose.

#### No. 20.—BORDER: DRAWN THREADS.

This border is suitable for ornamenting doilys serviettes, &c. Threads are drawn out to the depth of about half an inch; the strands remaining are sewn over, as shown in the illustration, with silk or crewel.

#### No. 21.—EDGING: WAVED BRAID AND CROCHET.

Take a length of waved braid, work double-stitches into the edge, down one side and a little way up the other, three chain, one single into the opposite side of braid (see design), five doubles under the chain, work doubles into the braid up to the point, four chain, work one double back into the third of five doubles, four chain, work one double back into the previous point of braid, seven doubles under last four chain, four doubles under next four chain, four chain, work one double back into the fourth of last seven doubles, one double under the chain, \* three chain, two doubles under the chain. Repeat from \* three times more, three doubles under next four chain. Repeat from the beginning of the row.

For the heading, work:—

1st Row: One double into a point of braid, three chain, one treble into side of braid, one double treble in the depth of scallop, one treble in the side of braid; keep the top loop of each of the trebles and double trebles on the hook, and draw through all together, three chain. Repeat from the beginning of the row.

2nd Row: Five doubles under each three chain of last row.

## GRAINS OF GOLD.

To get rid of a bad friend, ask him for what you most need.

True merit is like a river; the deeper it is, the less noise it makes.

He who, with good health, has a true friend, may laugh adversity to scorn, and defy the world.

Evil would not be half so dangerous if it did not often wear the semblance of virtue.

A wife must study never to draw largely upon the small stock of patience in man's nature, nor to increase his obstinacy by trying to drive him; never, if possible, to have scenes. It is doubtful if a real quarrel, even if made up, does not loosen the bond between man and wife, and sometimes, unless the affection be very sincere, lasting.

Try for a single day to preserve yourself in an easy and cheerful frame of mind. Be for one day, instead of a fireworshipper of passion, the sunworshipper of clear self-possession, and compare the day in which you have rooted out the weed of dissatisfaction with that on which you have allowed it to grow up, and you will find your heart open to every good motive, your life strengthened, and your breast protected against tricks of fate.

#### LITTLE WORDS.

THOU speak'st a word; and who shall say

Whither its influence shall tend?

Where, speeding on its boundless way,

Its mighty force shall have an end?

'Tis uttered; 'tis a thing of air;

It goes, and can return no more;

Without a thought, a wish, or care,

We open wide the closed door.

The aim is weak, the shaft is strong;

It pierces where we little thought;

On through the realm of Right or Wrong

Its goal is reached, its labour wrought!

Where that goal is, none, none can tell;

What is that work, who dare may say?

Shall it reach downward unto hell—

Or stretch to heaven its glorious way?

It strikes the soul of them that hear;

Is it for evil or for good?

Sounds it the peace-note loud and clear—

Or wakes it strife and vengeful mood?

It wounds, it may be, hearts that love,

And poison shoots with deadly fang—

So soars the hawk where dwelt the dove,

And grates the voice that sweetly sang.

Or, lovelier far to contemplate,

It is the drop of heavenly balm

Poured forth to gather love from hate,

And give to troubled waters calm.

To give new strength to failing hearts,

And light to wanderers darkly led;

But sweetest comfort it imparts

About the sinner's dying bed,

It draws the veil that parts from heaven,

And upward points the eager gaze;

It tells of sinner's sin forgiven,

And speaks of mercy, love, and praise:

Then go, ye Little Words; 'tis bliss

To do the work ye have to do;

But pause ere uttering more than this—

What God your Father biddeth you!

W. MAURICE ADAMS.

ANECDOTE OF MRS. CARLYLE.—On her road to school, when a very little child, she had to pass a gate where a turkey-cock was generally standing. He always ran up to her, gobbling and looking alarming. It frightened her at first a good deal, and she dreaded having to pass the place, but after a little time she hated the thought of living in fear. The next time she passed the gate several labourers and boys were near, who seemed to enjoy the thought of the turkey running at her. She gathered herself together, and made up her mind. The turkey ran at her as usual, gobbling and scolding; she suddenly darted at him, and seized him by the throat and swung him round. The men clapped their hands, and shouted, "Well done, little Jeannie Welsh!" and the Bubbly Jock (the turkey) never molested her again.—*Reminiscences by Thos. Carlyle.*





NO. 1.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.



NO. 2.—BONNET.



NO. 4.—BONNET.

NO. 5.—BACK OF NO. 1.

NO. 3.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.



NO. 13.—HOME-DRESS.



NO. 6.—COLLAR.



NO. 8.—BACK OF NO. 3.



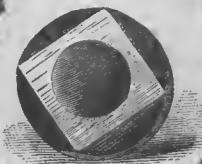
NO. 9.—COLLAR.



NO. 7.—CUFF.



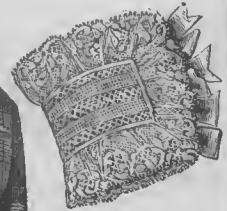
NO. 11.—BUTTON.



NO. 14.—BUTTON.



NO. 15 AND 16.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.



NO. 10.—CUFF.



NO. 12.—BUTTON.



NO. 17.—FASTENER FOR COLLARS AND CUFFS.



NO. 15.—HOME-DRESS.



NO. 1.  
BORDER  
ITALIAN-  
STITCH.



NO. 2.—DRESS, WITH FULL  
BODICE, FOR DOLL.



NO. 3.—ULSTER  
FOR DOLL.



NO. 10.—DOLL.



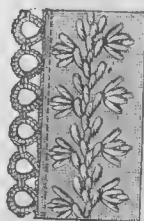
NO. 4.—FRONT  
OF NO. 3.



NO. 5.—PRINCESS-  
DRESS FOR DOLL.



NO. 6.  
BORDER:  
CROSS AND  
ITALIAN-  
STITCH.



NO. 7.—TRIMMING  
TATING AND  
EMBROIDERY.



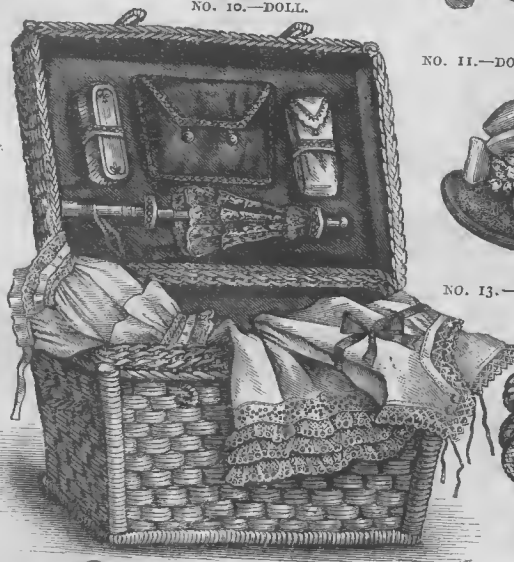
NO. 8.—EDGING:  
EMBROIDERY.



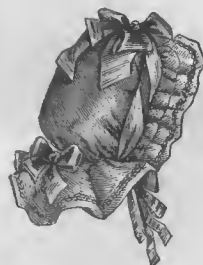
NO. 9.—TRIMMING:  
EMBROIDERY.



NO. 12.—PINAFORE FOR DOLL.



NO. 17.—DOLL'S TRAVELLING-BASKET



NO. 11.—DOLL'S BONNET.



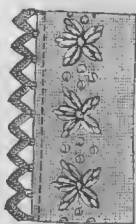
NO. 13.—HAT FOR DOLL.



NO. 14.—DOLL'S NIGHTDRESS:



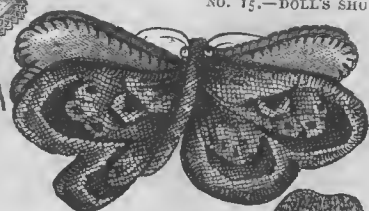
NO. 15.—DOLL'S SHOE.



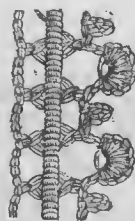
NO. 16.—EDGING:  
WAVED BRAID AND  
EMBROIDERY.



NO. 19.—PEN-  
WIPER.



NO. 18.—NEEDLE-BOOK.



NO. 20.  
EDGING:  
CROCHET AND  
MIGNARDISE.



NO. 21.  
INFANT'S GLOVE.



NO. 22.—DOLL'S CROSSOVER.



NO. 23.—CAT PEN-WIPER.



## PARIS FASHIONS.

**BODICES** are longer-waisted than ever. The Camargo bodice, peaked in front, which is in fact a polonaise with paniers, is the most elegant type of long-waisted bodice. They are cut all in one piece with the tunic or paniers, which entitles them to be called polonaises. But the bodice is peaked, and has piped basques; the paniers appear to be gathered on at the waist, so that, though the whole is cut out in one piece, it does not look so. The puff forms sometimes part of the back, and sometimes of the side-pieces of the bodice, according to the combination of the draperies.

In the trimming of skirts plain panels are often put on instead of the intricacies of folds and draperies. These panels open over the skirt, and fall low enough for it to be possible to merely simulate the underskirt.

Tournures are becoming quite indispensable. They are worn semi-long, and more or less voluminous, according to the style of the dress with which they are worn, and the weight of the material of which it is composed. The tournure often forms part of the flounced train, that is to say, it is tacked on to the dress inside.

Besides the new winter fabrics already mentioned, there are very pretty limousines in tiny broken stripes or checks of mixed colours, rough-looking chevrons, meant to be combined with plush or velvet. There are also woollen pekings, in wide stripes of different colours for making under-skirts. These will be trimmed with pleated flounces, the pleats being managed so as to show outside stripes of one colour only.

The Grande visite remains the most popular of winter mantles; but it is now made more curved in at the back, so as to fit more closely to the figure; the sleeves, taken from the back piece, are more or less wide. A handsome model is of brocaded prune silk cloth, lined with plush in shaded stripes. The side pieces were arranged so as to form scarf-lappets, which are thrown over the sleeves, and the ends of which, trimmed all round with narrow lace, fall low over the front of the mantle.

Another visite of the same style, made of black ribbed silk, has a pelerine draped up in the middle behind by a bow of ribbon. The back is very elegantly trimmed with lace quilings down the middle.

Simpler mantles are of plain seal-brown serge, lined with brown and red striped serge. A great many are slit open from the waist-line to the foot, and form one or two large pleats on each side of the slit; a very large bow of plush or moiré marks the waist-line at the top.

When the material employed is silk or satin, the shoulder-piece or yoke is very frequently gauged. Shorter mantles are also worn, less fitted to the waist than the preceding, with Macfarlane sleeves falling over narrow short ones. The upper sleeves form a sort of cape, looped and pleated into the side seams, and trimmed with large ornaments of passementerie. Heavy dull passementerie is preferred for these.

Again, a new model is the Lévitte, a long clinging garment, generally made of cloth, lined with satin, either of the same shade as the cloth or a perfect contrast. The front lappets are thrown back after the fashion of soldiers' cloaks when marching, and meet behind at the waist-line under a large bow of satin ribbon of the same colour as the lining; this bow is fastened by a large old-silver buckle. Sometimes the fronts are turned up twice, forming a double drapery. The Lévitte opens shawl-fashion at the neck, showing a plain cravat fastened with a pin, like those worn by gentlemen. Under the facings of the opening there is a small cape of the same cloth, short in front and longer at the back.

The Maintenon pelisse, the yoke and sleeves of which are gauged, is mostly made of satin of the colours fashionable for such a century ago—prune, carmelite, bronze, dark purplish blue, and so on.

Coloured mantles are becoming more and more in favour for elegant out-of-door dress.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 808.

## Nos. 1 AND 5.—DRESS FOR LITTLE GIRL FROM SIX TO EIGHT YEARS OF AGE.

The dress is shown in different materials and with different kinds of trimming. The skirt in No. 1 is of pale blue foulard; the long jacket of black velvet trimmed with cream-coloured lace. No. 5 is of ruby cashmere with bow of satin ribbon.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 2.—BONNET.

The bonnet is of black velvet, trimmed with jet beaded lace, shaded gold-coloured feathers, and jet ornament.

## Nos. 3 AND 8.—DRESS FOR LITTLE GIRL FROM THREE TO FOUR YEARS OF AGE.

The dress is of brown cashmere, trimmed with lace the same colour and satin buttons. The collar, cuffs, and sash of No. 8 are of satin.—Price of pattern of dress, trimmed, 50c.; flat, 25c.

## No. 4.—BONNET.

The bonnet is of myrtle-green felt, trimmed with shaded ostrich feathers and moiré ribbon.

## No. 5.—See No. 1.

## Nos. 6, 7, 9, AND 10.—COLLAR AND CUFF.

The front of the collar is shown in No. 6 and the back in No. 9; a choice of cuffs is given in Nos. 7 and 10; they are of cambric with stripes of drawn threads and are edged with lace. The cravat-bow is pale pink surah. The cuff shown in No. 10 is ornamented with bows of ribbon.

## No. 8.—See No. 3.

## Nos. 9 AND 10.—See No. 6.

## Nos. 11, 12, AND 14.—BUTTONS.

The button shown in No. 11 is of engraved silver; No. 12 is gilt and enamel, and No. 14 jet and steel.

## No. 13.—HOME-DRESS.

The dress is of brown cashmere; the skirt is trimmed with alternate kiltings of satin and cashmere, and the polonaise with ribbed plush; fringe and sash of shaded ribbon.—Price of patterns of complete dress, trimmed, \$1.80. Polonaise, trimmed, 80c.; flat, 30c.

## No. 14.—See No. 11.

## Nos. 15, 16, AND 17.—DRESS FOR YOUNG LADY FROM TWELVE TO FOURTEEN YEARS OF AGE.

The dress is of dahlia-coloured Umritzur cashmere. In No. 16, which shows the back of dress, the polonaise is of checked material; the sash and bows are of moiré ribbon; the collar and cuffs are fastened with the silver fastener shown in No. 17.—Price of patterns of complete dress, trimmed, 80c. Polonaise, trimmed, 50c.; flat, 25c.

## No. 18.—HOME-DRESS.

The dress is of bronze cloth, ornamented with rows of machine-stitching; a bow of satin ribbon is placed on the right-hand shoulder.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY AND CO., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527,

will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 809.

## Nos. 1 TO 17 AND 22.—DOLL'S TROUSSEAU.

The trousseau is intended to fit a doll from twelve to fifteen inches in height. The full-size pattern of each garment is given on the back of the Gigantic Supplement.

No. 2.—DRESS, with FULL BODICE.—The dress is of pale blue cashmere, trimmed with two pleated flounces; a row of feather-stitch is worked with white silk on each flounce and round the neck of dress; sash of blue ribbon.

Nos. 3 AND 4.—ULSTER.—Soft woollen checked material or fawn cashmere is used for the ulster; the lining of the hood and cuff are of ruby satin; the paletot is fastened in front with small smoked pearl buttons.

No. 5.—PRINCESS-DRESS.—The dress is of ruby cashmere, embroidered in cross and Italian stitch, with either of the designs shown in Nos. 1 and 6, in gold-coloured silk. The neck and sleeves are finished with lace; sleeve, bows, and sash of satin ribbon.

No. 7.—TRIMMING: TATTING AND EMBROIDERY.—This trimming is suitable for ornamenting dolls' chemises, drawers, petticoats, nightdresses, &c. The embroidery is worked with cotton à la eroix, and the tatting with cotton No. 16, as follows:—Four double knots, one picot, five double knots, one picot, four double picots close.

The tatting is sewn to the edge of the embroidered material by a needle and cotton.

No. 8.—EDGING: EMBROIDERY.—This edging is suitable to be worked round the pinafore with coloured ingrain cotton. The buttonhole-edge is worked as follows:—Draw a needle threaded with cotton through the edge of material, draw the needle again through the material about a quarter of an inch farther on, work four buttonhole-stitches into the loop of cotton, and repeat.

Nos. 9, 12, AND 16.—PINAFORE OF DIAPER; either of the designs shown in Nos. 9 and 16 may be worked upon it with cotton à la eroix. The buttonhole-edge in No. 9 is worked as described for No. 8. The waved braid, shown in No. 16, is sewn to the edge of the material by a needle and cotton.

No. 10.—DOLL.—The dress is of black velvet, cut to the same pattern as No. 5, but with long sleeves; the pinafore is of diaper. We have not given the pattern, as it is merely a little straight piece pleated at the neck and gathered in at the waist. Pelerino of ruby plush, fastened with silk cord and tassels; black velvet toque; the pompadour sachet is of ruby plush, suspended from the waist by cord.

No. 11.—BONNET of white cashmere; the edge is embroidered with the design shown in No. 7 with blue silk; it is ornamented with bows of blue ribbon.

No. 13.—HAT of drab felt, ornamented with bows of ruby ribbon and a small gilt ornament. Hats of this kind can be purchased at any toy-shop where dolls' clothes are sold.

No. 14.—NIGHTDRESS of fine longcloth, trimmed at the throat and wrists by narrow lace; an embroidery design is worked upon the yoke and ends of the sash with scarlet ingrain cotton.

No. 15.—SHOE.—Either white silk, cashmere, or kid may be used for the shoe; it is lined with silk, and is buttonholed at the edges with blue silk; three patterns of the star design shown in No. 16 are worked upon each side of the toe of shoe.

No. 17.—TRAVELLING-BASKET.—Any pretty wicker basket measuring about twelve inches in length, six in breadth, and six in height may be used for this purpose; it is lined with crimson cashmere, and has little straps and pockets on the lid for parasol, brushes, &c. Knickerbocker-drawers, chemise, and petticoat are shown in the basket; they are of fine longcloth, and may be trimmed with either of the designs shown in Nos. 7, 8, 9, or 16.

## No. 18.—NEEDLE-BOOK.

This needle-book is cut in the form of a butterfly. Four pieces of rather thin cardboard are cut the shape of the wings. These are covered with black satin, either painted or embroidered to imitate the wings of a butterfly. The leaves for the needles are of white cashmere, buttonholed at the edges. The body is made of a small piece of wadding, worked over with silk. The antennae are of fine wire, with silk wound over. The wings will serve as a pincushion; the pins are put in round the edges.

## No. 19.—PENWIPER.

The penwiper is in imitation of a dusting-broom. It is composed of scarlet and black cloth, pinked at the edges, and pleated. The handle may be made of part of a wooden knitting-pin, fixed into a piece of cork or wood, three inches in length and one in breadth. The wood is covered with scarlet cloth, embroidered and ornamented with beads. The tassels and cord are of crocheted sewing silk. Bunches of silk are tied together, and little tops are worked over them with double crochet.

## No. 20.—EDGING: CROCHET AND MIGNAR-DISE.

Take a length of mignardise, work one double into two picots together, five chain, one double into the second, one chain, one double into two next picots, five chain, one double into the second, work nine half trebles under the picot of chain, one chain, and repeat from the beginning of the row.

For the heading, one double into two picots together, four chain. Repeat.

## No. 21.—INFANT'S GLOVE.

MATERIALS REQUIRED FOR A PAIR: 1 oz white Berlin wool, one skein of blue, two knitting-pins No. 10, and two No. 14 (Walker's bell gauge).

Cast on fifty-seven stitches with pins No. 10. 1st to 14th Rows: Make one, slip one, knit two together. Repeat to the end of row.



15th to 18th Rows: With No. 14 pins, like first to fourteenth.

19th Row: Knit one, knit two together. Repeat.

20th Row: Knit one, \* make one, knit two together. Repeat from \* to the end of row.

21st Row: Knit.

22nd Row: Knit one, purl one. Repeat.

23rd Row: Purl the knitted and knit the purl stitches of last row. These two rows are repeated three times.

29th Row: Make one, slip one, knit one. Repeat to the end of row.

30th to 36th Rows: Make one, slip one, knit two together. Repeat to the end of row.

37th Row: Make one, slip one, knit two together, repeat five times more; turn, leaving the other stitches, and knit the eighteen stitches in the same pattern for thirteen rows more.

51st Row: Knit one, knit two together to the end of row.

52nd Row: Knit two together to the end of row, then cast off. This forms the thumb.

Now, with the stitches that are left on the pin, commence the thirty-eighth row of hand by knitting three stitches together to decrease one rib, then make one, slip one, knit two together to the end of row.

39th Row: Make one, slip one, knit two together to the end of row, knitting the three last stitches together. Repeat the two last rows once more, but you will have only two stitches to knit together at the end.

42nd Row: Knit three together; to decrease as before, \* make one, slip one, knit two together. Repeat from \*.

43rd Row: Make one, slip one, knit two together, knitting three together at the end; repeat this last row fourteen times more, knitting two instead of three together at the end of the rows.

58th Row: Knit one, knit two together to the end.

59th Row: Knit one, purl one. Repeat.

60th Row: Like fifty-ninth row.

61st Row: Knit two together, repeat, then cast off, sew the ends and inside of the thumb together, and the edge-stitches of the hand; a narrow sarsnet ribbon may be run through the holes at the wrist if preferred, or a row of crochet chain may be worked round it to draw the wrist in a little. This glove is for the right-hand. Commence to knit the hand part first instead of the thumb for the left hand. The little pattern on the cuff is made by working diagonally about four chain-stitches, with a needle and blue wool.

#### No. 22.—DOLL'S KNITTED CROSSOVER.

**MATERIALS REQUIRED:** Six skins of scarlet Berlin wool, and three pins, No. 12 (Walker's bell gauge).

Commence with the back: Cast on three stitches, work in plain knitting, increasing one stitch at the end of each row until you have increased to the width across the doll's shoulders; knit till you are in the middle of the row, then cast off the three middle stitches; take the third pin, and continue to work on the remaining stitches of one side thus:—

1st Row: Knit two together, knit plain to the end of the row:

2nd Row: Make one, knit plain to the end of the row; repeat these two rows until you have worked two-thirds the length required to cross over; then decrease at the end of each row until you have only three stitches left, cast off.

The other side is worked as already described for the first side.

For the crochet edge work:—

1st Row: One double into the edge of knitting, three chain, pass over two stitches, and repeat.

2nd Row: One double under three chain, three chain. Repeat.

A row of feather-stitch is worked with gold-coloured silk round the edge of crossover. Make a length of crochet chain sufficient to tie round the waist; finish each end with a tassel made with eight pieces of wool three inches in length; fold the wool, and tie it round about half an inch from the top. Sew the crochet chain to the back of crossover.

#### No. 23.—CAT PENWIPER.

The penwiper is of black velvet. Two pieces the shape of the cat are cut in the velvet and sewn together along the back, and the leaves to wipe the pens upon are of black cloth; beads are sewn in for the eyes, and stitches of silk for the nose and mouth; a scarlet ribbon is tied round the neck.

#### No. 24.—FANCY-DRESS FOR LITTLE GIRL (NEAPOLITAN FISHERWOMAN).

The skirt is of blue cashmere; apron of white linen, with crossfold of red linen; garibaldi with short puffed sleeves of white nainsook muslin; black velvet bodice; red bandeau with white net scarf.—Price of pattern of dress, made up, 60c.

#### No. 25.—FANCY COSTUME FOR LITTLE BOY (PEASANT OF THE DIRECTOIRE PERIOD).

The trousers are of red, blue, and gray striped linen; the coat and waistcoat are red-striped linen. Gray felt hat, encircled by a red band. Lace cravat and ruffles.—Price of pattern of suit, made up, 60c.

#### No. 26.—ORNAMENT FOR CHRISTMAS-TREE.

This little ornament is in the form of a balloon with car; the balloon is made of rather thin card, cut in six sections; they are covered with shaded silk, blue and red alternately, which are sewn together; the car is made of plain stiff paper, covered with silk or coloured paper; it is attached to the balloon by lengths of cord; the car is filled with flowers; a small doll is placed in the centre, and a flag at each end.

### THE HOME.

#### COOKERY.

**TO MAKE LOBSTER SALAD.**—Lobster is one of those things that will bear high seasoning. Pick the lobster carefully, keeping the eggs or fruit, if there is any. Put away the picked lobster on ice. Make the dressing with four yolks of eggs raw, and two hard-boiled yolks. Rub perfectly smooth; add four tablespoonfuls of oil little by little, one tablespoonful of good vinegar, one teaspoonful of best mustard, and a dust of cayenne pepper, a tablespoonful of salt and black pepper. Mix all carefully, and only before serving put dressing on the lobster; garnish with the lobster-fruit and a claw or so.

**DRESSED FISH.**—Take 1 lb cold cooked fish of any kind, 2 oz butter, 1 oz flour, half a pint of milk, a little grated nutmeg, a little pepper and salt. First melt the butter in a small saucepan, add the flour, and mix in very slowly half a pint of milk; stir until it boils; take from the fire, and add the pepper, salt, and nutmeg; remove from the fish the skin and bone, cut in rough pieces, put it on a flat dish, and pour over it the sauce. Brown quickly in an oven.

**MEAT JELLY.**—We have found the following jelly excellent and nutritious when given to an invalid, the receipt coming from a doctor. One calf's foot and 1 lb veal; this put in four pints of water and boiled very slowly for fully five hours; when the water was reduced to one-third it was strained, the seasoning of a little pepper and salt and nutmeg being added last. This jelly keeps quite well. It should have no vegetables in it, or it will spoil.

**GERMAN CREAM.**—2 oz gelatine, one quart of milk, ten eggs,  $\frac{1}{2}$  lb sugar. Put the gelatine into cold milk for one hour, and then let it come very gradually to a boil over a slow fire. Beat the yolks of the eggs till very thick, and stir in slowly; add the sugar a spoonful at a time, constantly stirring the mixture over the fire. Stir, boiling slowly, for ten minutes; then pour into a dish wet with iced water, and set aside to cool. Beat the whites of the eggs to a stiff froth, and pour over the cream when it is perfectly cold. Set upon ice about half an hour, and serve very cold. It can be eaten with any preserved fruit.

An old coloured man saw a sign in a chemist's shop which read "Tasteless medicines." Looking in at the "pizen-mixer," as he called him, he said, "Dat am de bes' advice I eber got—tasteless medicines," and then hurried away, just in time to dodge a package which was thrown after him.

The late Lord Chief Justice Cockburn, before he was called to the Bar, had once to examine a witness named Phinn, and asked, "Well, sir, how do they spell your name, with an F or a Ph?"—"Some spell it one way and some another, I believe," replied the man.—"Yes; but I presume there is a right way and a wrong way, eh?"—"Oh, certainly," assented the witness.—"Very good," rejoined Cockburn, now certain of his quarry. "How do you spell it yourself?"—"Oh, I—I—I don't spell it! I always make my mark!" Cockburn sat down defeated.

### GRAINS OF GOLD.

SELF-RESPECT is the noblest garment with which a man may clothe himself—the most elevating feeling with which the mind can be inspired.

LETTERS are the very nerves and arteries of friendship—nay, they are the vital spirits and elixir of love, which, in case of distance and long absence, would be in hazard to languish and quite-moulder away without them.

THE desire for ownership, for development, for power, is a good and useful one; but, to make it a thoroughly wholesome force in human life, it needs to be blended with a sense of dependence upon and trust in others.

TEMPER makes or mars more happiness than any other quality. How much influence there is in one of those bright, cheerful, wholesome tempers which neither makes troubles where they do not exist, nor meets them half-way when they do! Where others might be inclined to fret peevishly over this petty annoyance and that small trial, the good-tempered person makes light of the one and bears with patience what cannot be avoided of the other.

IT is no test of amiability to be good-natured in the few and rare moments of serenity when all human troubles seem to have subsided. It is the man who, when troubled himself, can preserve a calm and cheerful exterior to cheer those around him—who, when oppressed by cares, has yet an encouraging word for his brother; when disappointed himself, has yet the disposition to point out to others the star of hope in their horizon—who may be most confidently described as a really amiable man.

#### THE MINSTREL.

The minstrel is silent, his triumphs are o'er,  
The praise of the nations can reach him no more;  
The lute-string is broken, his last song is sung,  
His last air has trembled, his last note has rung;  
And calmly he taketh his last sleep, and best,  
For the Spirit of Music hath lul'd him to rest.

Tho' hush'd be his voice, there is many a strain  
He drew from the skies earth will echo again—  
The torch of his genius still burns to illumine  
The path of the many thro' sorrow and gloom;  
For the heart of the people the song will unfold,  
When the Minstrel for ever is silent and cold!

W. W. M.

### ONE THING AND ANOTHER.

#### BELOW THE COMMON.—Miners.

No one is more ready than a forger to write a wrong.

When a shoemaker takes a wife, does he lay his all at her feet?

Why should not fish caught in a net act wildly as long as they are in seine?

Singular that artists affect slouch hats. Would not chimney-pots draw better?

Never trust to appearances; it is the prosperous dentist who looks most down in the mouth.

JEFFERSON once wrote: "I would rather live under newspapers without a government, than under a government without newspapers."

A TOPE sneered at a young man for wearing spectacles, when the latter said, "It is better to use glasses over the nose, as I do, than under the nose, as you do."

A WELL-KNOWN printer, being called on to reply to a toast, said, "Gentlemen, I thank you most heartily. I can't make a speech, but I can print one as long as you like."

"A PERFECT jam is made of plum, and yet a perfect jamb is never out of plumb."—"Think of it," says the emigrant Gaul; "and yet Frenchmen are expected to write good English just the same."

THE new theatre to be built in Great Queen Street, Lincoln's Inn Fields, will certainly deserve its name, "The Novelty." Among the special features of the enterprise will be the abolition of fees, the loan (free) of opera-glasses, and the supply of light refreshments without charge.

A YOUNG wife remonstrated with her husband, a dissipated spendthrift, for his conduct. "Lovo," said he, "I am like the prodigal son; I shall reform by-and-by."—"I will be like the prodigal son, too," she replied, "for I will arise and go to my father."



NO. 3.—HOME-DRESS.



NO. 1.—BODICE FOR DINNER-DRESS



NO. 2.—BODICE FOR AFTERNOON-DRESS.



NO. 6.—HOME-DRESS.



NO. 4.—DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.



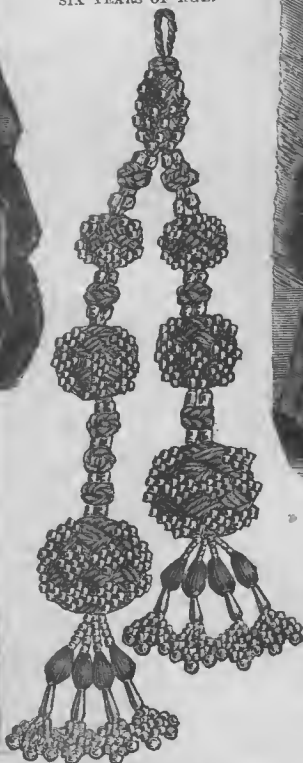
NO. 5.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.



NO. 9.—WALKING-DRESS.



NO. 7.—PALETOT WITH WIDE SLEEVES



NO. 8.—PASSEMENTERIE ORNAMENT.



NO. 10. DRESS-SLEEVE.



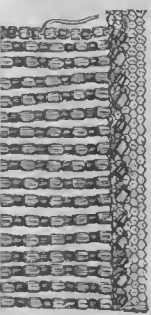
NO. 11.—PASSEMENTERIE ORNAMENT.



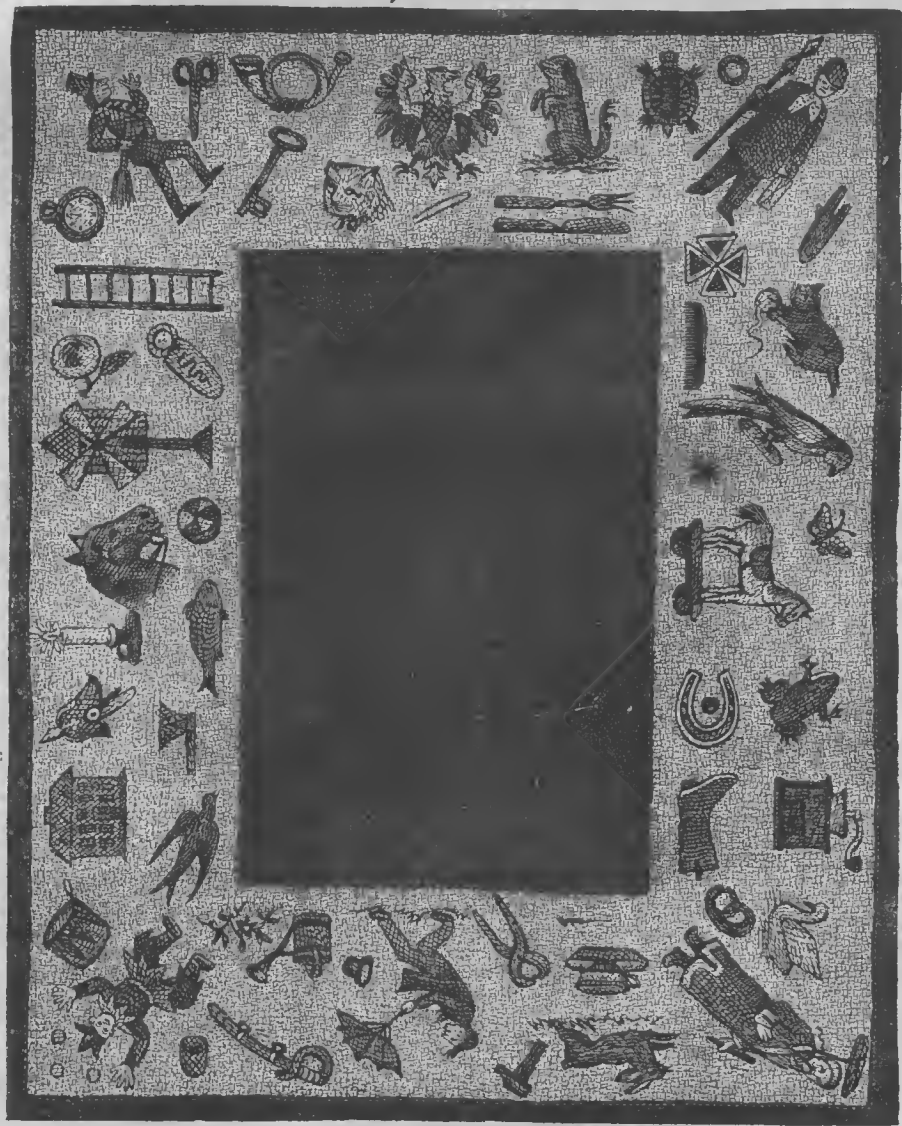
NO. 12.—DRESS-SLEEVE.



1.—PASSEMENTERIE ORNAMENT



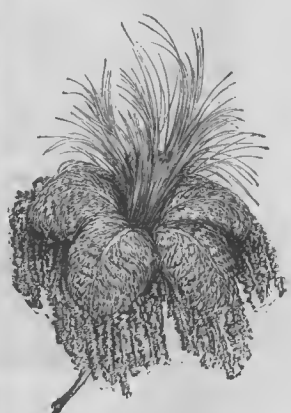
2.—BEAD FRINGE.



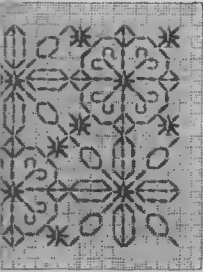
NO. 4.—NURSERY-RUG OR TABLE-COVER.



NO. 2.—PASSEMENTERIE ORNAMENT.



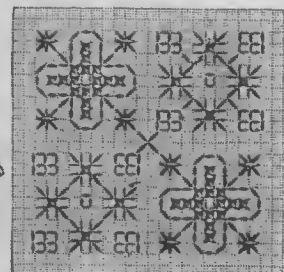
NO. 5.—ORNAMENT FOR BALL.



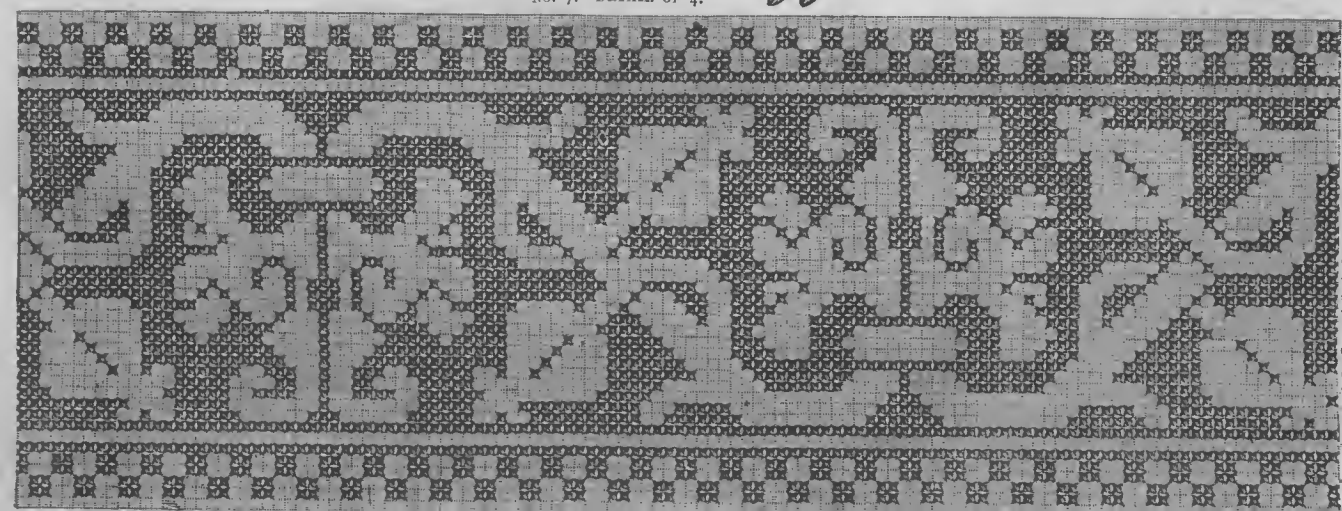
6.—ITALIAN-STITCH DESIGN.



NO. 7.—DETAIL OF 4.



NO. 8.—CROSS AND ITALIAN STITCH DESIGNS.





## SUPPLEMENTS CONTAINED IN THE DOUBLE PART.

### THE GIGANTIC SUPPLEMENT

Comprising a great variety of Winter Fashions for Ladies and Children; Full-size Patterns for Cutting Out a Doll's Trousseau; also Designs for Nursery-rug or Table-border.

### THE EXTRA SUPPLEMENT OF MUSIC,

ENTITLED

"MARRIOTT'S ELECTRIC QUADRILLE."

### THE EXTRA SUPPLEMENT

Of Amusement, "The Fairy Flower-bed."

### FRONTISPIECE TO VOL. XVIII.

#### MARRIED!

We now present our readers with the companion picture to "The Engaged Ring." "Married" is the subject of this year's frontispiece, which has been painted expressly for our Journal by Mr. E. C. Barnes. The happy bridal pair, the pretty bridesmaids, and the little ones strewn the pathway with flowers, combine to make a group which we think will be appreciated by all our subscribers.

### TO SUBSCRIBERS WHO BIND THEIR VOLUMES.

Our Title Page and Index Gratis upon application to the bookseller who supplies *The Young Ladies' Journal*, or post-free from the Publishing Office.

#### DESCRIPTION OF

### No. 1 OF THE NEW COLOURED DOUBLE FASHION PLATES.

#### BALL AND EVENING DRESSES.

**FIRST FIGURE.**—Ball-dress.—The skirt and drapery are of pink veiling; bodice and band of brown plush. The vandyke trimming round the waist is of netted silk with beads netted in. Beads sewn to pink net will be less costly, and will look well. Pink roses and lace complete the trimming.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, trimmed, 60c.; flat, 25c.

**SECOND FIGURE.**—Evening-party Dress for Young Lady from Ten to Twelve Years of Age.—The dress is of white veiling, trimmed with kiltings and gauings; sash and bows of shaded pink satin ribbon.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

**THIRD FIGURE.**—Ball-dress.—The skirt and paniers are of pale blue Indian silk; the bodice and trained tunic of daisy-patterned brocade blue and yellow; the dress is trimmed with lace and trails of yellow daisies.—Price of patterns of complete dress, trimmed, \$1.80. Trained tunic, 60c.; flat, 25c. Pointed bodice, with paniers, trimmed, 60c.; flat, 25c.

**FOURTH FIGURE.**—Reception-dress.—Skirt and sleeves of corn-coloured satin; trained tunic of brocade with a gray ground, trimmed with rich fringe; the bodice is of black velvet, with cream-coloured Indian muslin chemisette.—Price of patterns of complete dress, trimmed, \$1.80. Trained tunic, trimmed, 60c.; flat, 25c. Bodice, trimmed, 60c.; flat, 25c.

**FIFTH FIGURE.**—Ball-dress for Young Lady.—Skirt and chemisette of corn-coloured Indian silk; the pointed bodice with paniers, and the robings on the skirt, are of mauve satin; the sleeves are white Indian silk; the whole is trimmed with lace and loops of corn-coloured moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Pointed bodice, with paniers, trimmed, 60c.; flat, 25c.

**SIXTH FIGURE.**—Evening-party Dress for Little Girl from Five to Seven Years of Age.—The dress is of pink llama, trimmed with kiltings, gauings, and white lace.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

**SEVENTH FIGURE.**—Dinner-dress.—The skirt is of dark malachite-green satin; pointed bodice and paniers of brocade of the same colour, trimmed with bows of moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.80. Pointed bodice and paniers, trimmed, 60c.; flat, 25c.

**EIGHTH FIGURE.**—Evening-party Dress for Young Lady from Ten to Twelve Years of Age.—

The skirt, scarf, and gauged waistcoat are of bluish-gray veiling; Louis XV. jacket of ruby velvet, with white lace cuffs.—Price of pattern of dress, trimmed, 80c.; flat, 25c.

**NINTH FIGURE.**—Ball-dress.—The skirt is of white silk, trimmed with alternate kiltings of white and metallic-blue satin; pointed bodice and paniers of metallic-blue brocade, trimmed with deep Mechlin lace and bow of moiré ribbon; waistcoat of striped silk of the two colours.—Price of patterns of complete dress, trimmed, \$1.80. Pointed bodice and paniers, trimmed, 60c.; flat, 25c.

**TENTH FIGURE.**—Ball-dress.—The bouillonné skirt is of mastic-coloured Indian silk; pointed bodice and tunic of floriated foulard, trimmed with trails of field-flowers and bows of pink moiré ribbon.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Pointed bodice, trimmed, 60c.; flat, 25c.

#### FANCY-BALL COSTUMES.

**FIRST FIGURE.**—Colleen Bawn.—Tunic of blue and white striped linen; white muslin under-bodice; leather belt; short blue serge skirt; blue cloak, hood and lining of red silk. Blue stockings and high-heeled shoes.—Price of patterns of complete dress, trimmed, \$1; flat, 40c.

**SECOND FIGURE.**—Night.—Dress of black satin; the skirt is covered with black tulle dotted with gold stars; it is trimmed with gold bullion fringe; veil of tulle, dotted with stars; the veil is attached to the hair under a gold crescent representing the new moon.—Price of patterns of complete dress, trimmed, \$1.60.

**THIRD FIGURE.**—Swiss Peasant.—The dress is of red turkey twill, with a band of black sateen on the skirt, round the top and down the front of the open bodice, which is laced with black silk lace; tucked chemisette and apron of nainsook; the sleeves and apron are trimmed with Swiss embroidery and bows of red satin; shoes of red morocco, white silk stockings with red clocks. Round cap of red satin.—Price of pattern of dress, trimmed, 80c.; flat, 30c.

**FOURTH FIGURE.**—Flower-girl.—Skirt of old-gold coloured silk or sateen; green cashmere jacket, bound with the material of the skirt; revers of white embroidery. Black silk apron, and pleated velvet cap worn over a band of lace and velvet.—Price of patterns of complete dress, trimmed, 80c.; flat, 25c.

**FIFTH FIGURE.**—Louis XIII. Toilette.—Yellow satin petticoat; trained skirt and pointed bodice of ruby velvet or velveteen, trimmed with white silk embroidery or lace; brooch and girdle of rubies, emeralds, and pearls mounted in gold; the shaded yellow feathers are fastened by a pearl brooch. Fan of white feathers, with gold and ivory handle.—Price of patterns of complete dress, trimmed, \$1.80.

**SIXTH FIGURE.**—Albanian Lady.—Full muslin bodice embroidered; vest of light-fawn cloth, edged by red braid; sleeves in fancy stuff; underskirt of green sateen, trimmed with a red-spotted white galloon; overskirt in blue cashmere, trimmed with fancy galloon or embroidery matching in colours the deep fringe; a white silk scarf with striped ends is arranged on the hair behind a gold coronet edged with coins.—Price of patterns of complete dress, trimmed, \$1.80.

**SEVENTH FIGURE.**—Anne Boleyn.—White satin skirt and revers, richly wrought with pearls; corsage and train of mauve silk; lace falling sleeve. Hood finished by a veil; tiara and girdle of amethysts and pearls mounted in silver.—Price of patterns of complete dress, trimmed, \$1.80.

**EIGHTH FIGURE.**—Page-boy.—The costume is of gold and white brocade, trimmed with gold braid; white satin sleeves and knee-breeches; the shield upon the chest is embroidered blue satin bound with gold braid.—Price of pattern of costume, made up, \$1; flat, 25c.

**NINTH FIGURE.**—Spanish Girl.—Dress of white satin, trimmed with black fringe and crossed by scarves of pink and black satin, edged with gold ball-fringe; short black velvet jacket embroidered with gold.—Price of pattern of dress, trimmed, \$1.60; flat, 30c.

**TENTH FIGURE.**—Cards.—The skirt is of yellow satin, trimmed with the court cards, separated by a heart, spade, club, and diamond alternately; these may be either of painted or embroidered satin applied to the skirt. The overdress is of black satin, trimmed diagonally with cards; the sleeves and bodice are trimmed with a binding of satin, upon which are worked or painted hearts, spades, diamonds, and clubs; the sleeves are lined with red satin and edged with gold fringe. Red velvet sachet, ornamented with cards. Diadem of cards.—Price of patterns of complete dress, trimmed, \$1.80.

#### DESCRIPTION OF COLOURED SHEET.

DESIGNS IN EMBROIDERY FOR CHAIR SEAT AND BACK; ALSO STRIPE FOR FENDER-STOOL OR MANTEL-DRAPE TO MATCH.

These very beautiful designs may be worked on velvet, plush, satin, Roman satin, or crash. The chair seat and back look very effective worked in ovals of plush, with the remainder of the chair upholstered in satin. The colour of the ground should, of course, be chosen to suit the furniture of the room. Olive, dark ruby, bronze brown, or gray, are all good colours to work on. The designs may be worked in arrasene, embroidery silk, or crewel, according to the foundation to be worked upon. The drape for mantelpiece should be headed by cord and finished with fringe. The chair for lady and gentleman and the fender-stool in miniature are shown mounted on the sheet. Ladies needing instructions in tracing and working embroidery will find full directions in our *Crewel Work Supplement*, presented with April Part, 1877.

#### PARIS FASHIONS.

WINTER BONNETS are decidedly divided into three series—first, immense poke bonnets of plush, lined with a contrasting colour, with an Alsacian bow and bird at the side; secondly, Incroyable bonnets of ribbed, striped, or plaided plush, with jet-bead border and bird of paradise; thirdly, dainty capotes of plush or satin, puffed or drawn, with trimming of tiny birds, gold lace, or curled feathers.

We have noticed the following graceful models:—A poke bonnet of seal-brown and red checked plush, with cluster of garnet feathers and plush strings.

A Tyrolean hat of bronze satin, edged with furry plush, and a treble row of large bronze beads, bird of paradise on one side, and brooch of cut steel.

A very pretty Incroyable is of old-gold plush, with old-gold aigrette, lined with garnet plush, and crossed by a strip of garnet velvet ribbon tied into short strings; butterfly bow of velvet under the protruding border.

A capote of garnet velvet has a pretty border of lophophore feathers, with the head of the bird at the side, velvet strings; and a charming little capote of cerise plush is gathered in front like a morning-cap, with a border of gold lace.

Immensely large felt hats, with plush-like edges to the brim, are fashionably worn side by side with tiny capotes of drawn velvet; others, very becoming to the face, have a crown of plain stretched velvet, and border of plush or of real sealskin; a grey bird, with blue and yellow head, is thrown across it, half concealed by a cluster of old-gold feathers.

Poke bonnets are of two colours; thus, for instance, garnet plush inside, old-gold plush outside. Capotes, on the contrary, are all of one colour, with fancy birds, jewelled brooches, and quillings of black and gold lace. Wide plush strings tie in a large bow in front. On one model there are six tiny brown birds with coloured breasts.

These little capotes are worn for morning walks and calls; large bonnets or hats—the latter for youthful ladies only—are suitable rather for driving or for the theatre. A handsome specimen is of black felt, with pointed crown and velvet brim, trimmed with multi-coloured beads; another is of furry beige felt, trimmed with a torsade of seal-brown plush and a pale gray bird.

In fact, bonnets and hats are seen in such a variety of styles as to defy description, and our *modistes* arrange and fashion them according to the fancies of their fair clients. No flowers appear as yet; feathers, nothing but feathers, either monochrome or shaded, or else undyed and of a grayish or beige colour; also birds in quantities, either small and mounted whole, or large and with the head and part of the body only—dainty West Indian birds with dazzling plumage, green love-birds, and above all, birds of paradise.

For muddy days nothing is more convenient than the pretty *trottin* (short costume for walking) of dead-leaf coloured *bure*, a rough woollen fabric akin to that worn by monks; it is trimmed with spotted plush in dark tints.

The fashionable satin muff, covered with lace and bows of ribbon, has almost superseded the standard fur muff. What are we to do with our fur muffs? Wear them inside out, and trim them like bonnets, with lace, ribbons, and feathers.

Young girls and very young married ladies wear for the dinner and evening parties of the

present season dresses of silk gauze of any light colour; but more especially creamy white, trimmed with pleated flounces edged with lace; the bodice is gathered all over. Flowing bows of ribbon are added both upon the skirt and bodice.

Less dressy evening-dresses are of light beige or gray Indian cashmere or nun's veiling, trimmed with mervilloux satin of the same colour, and worn with a bodice of armure or brocade of silk of some *prononcé* colour, such as turquoise-blue, myrtle-green, ruby, or garnet red. This bodice has a postilion-basque behind and points in front. It is laced down the front, remaining open to show a gathered plastron of veiling or satin of the colour of the skirt. With plenty of creamy lace round throat and wrist this forms a very pretty demi-toilette for the evening; the bodice may also be of velvet or plush.

## DESCRIPTION OF

## FASHION ENGRAVINGS, Page 824.

## No. 1.—BODICE FOR DINNER-DRESS.

The dress is of pale blue veiling, trimmed with lace of the same shade; waistband of shaded blue satin ribbon. The skirt is deeply gauged below the waist.—Price of pattern of bodice trimmed, 60c.; flat, 25c.

## No. 2.—BODICE FOR AFTERNOON-DRESS.

The bodice is dahlia-coloured cashmere; collar and cuffs of cream Indian muslin, edged with lace; sash of shaded satin ribbon.—Price of pattern of bodice, trimmed, 60c.; flat, 25c.

## No. 3.—HOME-DRESS.

The dress is of bottle-green cashmere, trimmed with shaded satin and passementerie ornaments; ruffles of lace.—Price of pattern of complete dress, trimmed, \$1.60. Polonaise, trimmed, 80c.; flat, 25c.

## No. 4.—DRESS FOR LITTLE GIRL FROM FOUR TO SIX YEARS OF AGE.

The dress is of ruby cashmere; the gauged plastron and folds on the collar, cuffs, and pockets are satin.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 5.—DRESS FOR LITTLE GIRL FROM FIVE TO SEVEN YEARS OF AGE.

The dress is lapis-blue cashmere, with gauged waistcoat, and cuffs of shaded satin; smoked pearl buttons.—Price of pattern of dress, trimmed, 60c.; flat, 25c.

## No. 6.—HOME-DRESS.

The dress is of brown chevot, ornamented with rows of machine-stitching and bone buttons.—Price of patterns of complete dress, trimmed, \$1.60. Tunic, trimmed, 60c.; flat, 25c. Jacket, trimmed, 60c.; flat, 25c.

## Nos. 7 and 12.—PALETOT, WITH WIDE SLEEVES.

The paletot is of black diagonal cloth, trimmed with fur and passementerie ornaments; the sleeves are lined with ruby surah.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

## Nos. 8 and 11.—PASSEMENTERIE ORNAMENTS.

These designs show the newest styles of ornaments for trimming mantles, dresses, &c.

## No. 9.—WALKING-DRESS

Of dark peacock cashmere; paletot of black brocade satin, trimmed with skunk fur. Bonnet of peacock plush, trimmed with ostrich feathers and surah strings.—Price of pattern of paletot, trimmed, 60c.; flat, 25c.

## No. 10.—DRESS-SLEEVE.

The sleeve is of brown plaid; the cuff is joined with an oxidised ornament.

## No. 11.—See No. 8.

## No. 12.—See No. 7.

Orders and Remittances for Patterns or Subscriptions to THE YOUNG LADIES' JOURNAL, addressed to MADAME GURNEY and Co., 6, EAST 14TH STREET, BROADWAY, (Near the Palais Royal), or NEW YORK P.O. Box 3527, will receive immediate attention. Canadian Postage Stamps cannot be received in payment for Patterns. Should replies be required, payment for postage of letter must be forwarded thus: 3c. for the U.S., 6c. for Canada.

## DESCRIPTION OF

## FANCY-WORK ENGRAVINGS, Page 825.

Nos. 1 and 2.—PASSEMENTERIE ORNAMENTS. These ornaments are now very fashionable for

trimming mantles, dresses, &c. They are very costly to purchase, and ladies who have time at their disposal may be glad to make them for themselves, which they can of course do with much less expense. Those shown in our illustrations may easily be made. No. 1 is of cord and beads; the cord may either be of crochet or the ordinary silk cord sold by drapers. In sewing on the beads silk must be used, as cotton turns brown with constant wear. No. 2 is of very fine cord and beads; the edge must be worked on a foundation of net. A little fine wire is sometimes used to keep such articles in form. The ends are small barrel-shaped tassels of double crochet, to which the beads are fastened with a needle and silk.

## No. 3.—BEAD FRINGE.

This fringe is made with beads of two colours—black and gold, black and steel, gold and white, &c.; it may be made with one colour if preferred; the heading may be folded net or braid. Beaded fringes are very much used as trimmings, but are most expensive, and ladies will find it a great saving if they make it for themselves, which they may do easily from our illustration.

## Nos. 4 and 7.—NURSERY-RUG, OR BORDER FOR NURSERY TABLE-COVER.

The full-size rug, with all the designs in outline, are given on the Supplement to the Christmas Double Part. This will make a splendid Christmas present for children. It is designed for a crawling-rug for a young child, and will keep it interested and amused for a long time. An article of this kind in the nursery, folded up when not in use, keeps a young child's clothing much cleaner than it can possibly be kept if the child is allowed to crawl on a carpet.

For older children a table-cover border, that will be sure to amuse, can be made, and the various articles can be placed at greater distances to make the border the size needed for a large table.

For a rug made to the size of the border, of which we give all the designs in outline on the back of our Gigantic Supplement, the cloth or druggut must measure forty-seven inches in length and thirty-one in width. A bright colour should be chosen for the middle of the rug. The border is laid on and fastened down on the inside with herringbone-stitches. The outer edge is formed of about an inch of the foundation turned over as a hem; it is back-stitched on to the border. The border may be of oatmeal cloth, satin sheeting, or cloth of a contrasting colour to the middle. The designs may be traced, cut, and applied to the foundation, and the edges worked over with chain-stitch in crewel, or the designs may be outlined only in crewels of varied bright colours; or if a more elaborate style of work is preferred, they may be worked in coarse crewel, as the fish is worked in No. 7; this must be regulated by the time the worker desires to bestow.

This design, with all the full-size patterns, is a very great novelty, and one that we are sure will be highly appreciated; it will not fail to be very saleable at a bazaar. The designs will be found clearly arranged on the back of our Supplement.

Ladies may trace them for themselves very easily by purchasing white or coloured transfer-cloth or carbonic paper. Place the material they desire to trace upon, firmly on a board, with the transfer cloth or paper next it, then the design to be traced above all. All must be pinned down with drawing-pins or secured by weights, so that they cannot possibly shift, then marked over with the end of a knitting-pin or agate point.

If ladies desire to embroider the designs they will find full directions in our Crewel-work Supplement, which was presented with our June Part for 1877.

If they desire to work in applique, they must cut out the designs after tracing, and fix them in their respective positions with shoemaker's paste, which can be bought of most shoemakers. They must be very smoothly applied to the foundation of the border, and when dry a very little work in chain and cording stitches will make them effective. Odds and ends of cloth, velvet, silk, or satin, or even sateen or cotton twill, all of one or of varied colours, may be used.

## No. 5.—ORNAMENT FOR BALL-DRESS.

The feathers for this ornament should be chosen to suit the dress with which it is worn. It is composed of feathers and silver-tinsel fringe.

## Nos. 6 and 8.—DESIGNS: CROSS AND ITALIAN STITCH.

These designs are suitable to be repeated to form borders, or they may be worked at the corners of doilies, serviettes, &c.

## No. 7.—See No. 4.

## No. 8.—See No. 6.

## No. 9.—BORDER: CROSS-STITCH.

This border is entirely in cross-stitch; it is suitable to be worked on table-covers, curtains, &c., with crewel, Berlin wool, or embroidery silk, according to the texture of the foundation. When the threads of the material cannot easily be counted, place canvas over it, work through it and the foundation, and draw the threads of canvas out when the work is finished.

## THE HOME.

## COOKERY.

**SARDINE SALAD.**—Bone and skin some sardines and divide them into fillets; have ready some lettuces as for an ordinary salad, arrange these in the centre of the dish, pour over them a plain salad mixture, to which a little mustard has been added; dispose the fillets all round alternately with French olives washed and stoned.

**TO BAKE A TURKEY.**—Let the turkey be picked, singed, washed and wiped, inside and out; joint only to the first joints in the legs; cut a dozen small gashes in the fleshy parts of the turkey, and press one whole oyster in each gash; then close the skin and flesh over each oyster as tightly as possible; stuff the turkey, leaving a little room for it to swell. When stuffed, sew it up tightly, rub over lightly with flour, sprinkle a little salt and pepper on it, put some water in your dripping-pan, put in the turkey, baste it often with its own dripping, bake to a nice brown; thicken your gravy with a little flour and water. Be sure and keep the bottom of the dripping-pan covered with water, or it will burn the gravy and make it bitter.

**VEAL OLIVES.**—Take some cold fillet of veal and cold ham, and cut into thin slices of the same size and shape, trimming the edges evenly. Lay a slice of veal on every slice of ham, and spread some beaten yolk of egg over the veal. Have ready a thin forcemeat, made of grated breadcrumbs, sweet marjoram rubbed fine, fresh butter and grated lemon-peel, seasoned with nutmeg and a little cayenne pepper. Spread this over the veal and then roll up each slice tightly with the ham. Tie them round securely with coarse thread or fine twine, and roast them well. For sauce, simmer in a small saucepan some cold veal gravy with two spoonfuls of cream and some mushroom ketchup.

**APPLE TAPIOCA PUDDING.**—A teacupful of tapioca, apples, cinnamon, sugar; soak the tapioca in lukewarm water till soft, slice apples in thin pieces, enough to nearly fill your baking-dish, pour over it the tapioca and a little ground cinnamon, and a pinch of salt. Bake slowly for two hours. Eat with sugar and cream.

**VICTORIA VELVETEEN.**—If there is one material more becoming than another to dark and fair, young and old, it is velvet; the costly nature of which precludes its adoption, except by the favoured few. The Victoria velveteen, for its fineness, lustre, and beautiful pile, is nearly equal in appearance to velvet. We have examined samples of it, both in black and colours, and call the attention of our readers to it for its cheapness as well as good appearance. It can be had direct, in any length, from the manufacturers. James Hopkins and Co., manufacturers, Manchester. Patterns are sent free.

**JOKING MADE EASY.**—It is said that a Chinese gentleman thinks it beneath his dignity to manufacture his own witticisms. He appreciates wit and he is fond of tea, but he would as soon grow his own tea as make his own jokes. When he goes into society he carries in his pocket a package of prepared witticisms and repartees, which he has purchased at the nearest joke-shop. When conversation flags, and he perceives an opportunity for saying something brilliant, he draws a humorous remark from the top of his package and gravely hands it to his neighbour. The latter as gravely reads it, and, selecting from his bundle of repartees the one which is appropriate, returns it with a bow to the original joker. The two then solemnly smile in a courteous and undemonstrative way, and resume their conversation, satisfied as to their having acquitted themselves with conspicuous brilliancy.